

## Act II.

## Nº 12. "Pace e gioia sia con voi.,

## Recitative and Duettino.

Scene.—The Library at Doctor Bartolo's; there are chairs and a pianoforte, on which is some music.

Bartolo.

Voice. *B.* Ma ve-dijl mio de - stino! Quel solda-to, per quanto abbi-a cer-ca - to,  
I do not like these tidings! My en-qui-ries a - bout that noi-sy sol-dier

Piano. *p*

*H.* niun lo co-no-sce in tut-to il reg-gi-men-to. lo du-bi-to—eh co-  
all to no pur-pose; he ne'er was in that reg'ment. I half sus-pect—Eh! I'd

*B.* spetto! che du-bi-tar? Scommet-to che dal con-te Alma-vi-va è sta-to qui spe-  
wager! I am quite sure he's sent here by the Count Al-ma-vi-va, that he may as-cer-

*B.* di-to quel si-gno-re ad e-splo-rar della Ro-si-nai co-re. Nem-me-no in ca-sa  
tain for his young lordship what is the state of my fair ward's af-fections. In these days of con-

(knocking heard)

*B.* pro-pria si-cu-ri si può star! ma i-o—Chi bat-te? Eh, chi è di  
fu-sion one's own house is not safe from trai-tors. Who's knocking? Eh, who is

*B.* là? bat-to-no, non sen-ti-te? In casa io son; non vè ti-mo-re, a-pri-te.  
there? What's become of the servants? What need I fear. I am at home here, I'll o-pen.

## Andante moderato.

(enter the Count, disguised as a musiomaster)

Count.

Pa - ce gio - ia sia con  
Peace and joy be on this

vo - i,  
dwelling, Bartolo.

Gio - ia pa - ce per mil - lanni,  
Joy and peace, all words ex - celling.

Mil - le gra - zie, non s'in - co - mo - di.  
Thank you, thank you, pray don't trouble, sir.

Ob - bli -  
Sir, you

pa - ce gio - ia sia con vo - i,  
Peace and joy be ev - er with you,

ga - to in ve - ri - tà.  
really are too po - lite!

Mil - le gra - zie, non s'in -  
Thank you, thank you, pray don't

gio - ia pa - ce per mil - l'an - ni!  
Joy and peace for years un - number'd!

co - mo - di.  
trou - ble, sir.

Ob - bli - gato in ve - ri -  
Sir, you really are too po -

C. (Ah se un col-po an-da - to a  
(Scru-tin - ised with eyes like

B. ta. (Que - sto vol - to non m'è i-gno - to,  
lite! (Where can I have seen those fea-tures?

*p*

C. vuo-to, meteors, :: gab-bar que - sto ba -  
If of wit he had an

B. non rav - vi - so, non ri - cor - do \_  
For my life I can't re - mem - ber \_

C. lor-do, em-ber, un no - vel tra - ve - sti -  
My dis - guise would not de -

B. Ma quel vol - to, ma quel vol - to? \_  
They're fa - mil - iar, quite fa - mil - iar \_

C. men - to ceive him. più pro - pi - zio a me sa -  
But he'll nev - er guess a -

B. Non ca - pi - sco \_ chi sa - rà?)  
Sure I know that face by sight!)

*cresc.*

c.  ra, si, si, pro - pi - zio a me sa -  
right, no, no, he'll nev - er guess a -

b. 



c.  ra.) Gio-ia e pa - ce, pa - ce e gio-ia.  
right.) Oh be peace-ful, oh be joy-ful,

b.  Ho ca - pi - to. (Oh ciel! che  
'Tis suf - fi - cient. (This man an -



c.  Gio-ia e pa-ce, ben di co-re.  
Peaceful, joyful, blest, and blessing,

b.  no - ia!) Ba-sta, basta, ba - sta, basta, ba-sta, basta, per pie-  
noys me!) That will do now, that will do now, that will do now, quit my



c.  Gioia, pa - ce,  
Joyful, peaceful,

b.  tà! Gioia, pa - ce - Ho ca - pi - to, ho ca - pi - to. (Oh ciel! che  
sight, Joyful, peaceful, that's enough, sir, that's enough, sir! (Oh how dis-





C. *Ben di co-re, pa-ce e gio-ia, gio-ia,*  
Peaceful, joyful, blest and blessing, joy-ful,

B. *no-ia!) Pa-ce e gio-ia, ba-sta, ba-sta, ba-sta per pie-*  
tressing!) Peaceful, joyful, go, sir, go, sir, take your leave, good

C. *pa-ce! (Il vec-chion non mi co-no-sce:*  
peace-ful! (Hap-py chance, he does not know me.

B. *tà. (Ma che per-fi-do de-sti-no!*  
night. (What fa-tal-i-ty pur-sues me!

C. *oh mia sor-te for-tu-*  
Now the bliss-ful hour ap-

B. *Ma che bar-ba-ra glor-na-ta!*  
How the hyp-o-crite en-croach-es!

C. *na-ta! Ah*  
proach-es! Now,

B. *Ma che per-fi-do de-sti-no! ma che bar-ba-ra glor-*  
What fa-tal-i-ty pur-sues me! how the hyp-o-crite en-

C. *Allegretto*  
 mio ben! fra po- chi i-  
 fair-est, sweet hope - - - - - im -

B. *Allegretto*  
 na - ta! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -  
 crouch- es! what fa - tal - i - ty pur - sues me! how the hyp - o - crite en -

C. *Allegretto*  
 stan - - ti me, par - - le -  
 bues - - - - - now - - - - - my -

B. *Allegretto*  
 na - ta! tut - ti quan - tia me da - van - til tut - ti quan - tia me da -  
 crouch- es, ev - 'ry knave my house can pes - ter, can a - buse me and ill -

C. *Allegretto*  
 rem con li - - ber -  
 tor - - - - - ments all - - - - - take -

B. *Allegretto*  
 van - til tut - ti quan - tia me da - van - til che cru - del fa - ta - li -  
 use me! ev - 'ry knave my house can pes - ter, and I can't as - sert my

C. *Allegretto*  
 ta! Ah mio ben, fra po- chi i- stan - ti par - le - rem con li - ber -  
 flight! Yes my fair-est, hope im - bues me! now my tor - ments all - take

B. *Allegretto*  
 ta! Ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -  
 right! What fa - tal - i - ty pur - sues me! How this hyp - o - crite en -

C. *tà, flight, par- now - le - my*  
 B. *na - ta! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior- croach-es, ev - ry knave my house can pes - ter, can a - buse me and ill -*

C. *rem, tor - par - - le - take*  
 B. *na - ta! tut - ti quan - tia me da - van - ti! che cru - del fa - ta - li - use me! ev - ry knave my house can pes - ter, and I can't as - sert my*

C. *rem, ah mio ben, fra po - chij - stan - ti, ah mio ben, fra po - chij - flight. Yes, my fair - est, hope im - bues me, yes, my fair - est, hope im -*  
 B. *tà! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior- right. What fa - tal - i - ty pur - sues me, How the hyp - o - crite en -*

C. *stan - ti par - le - re - mo, par - le - re - mo, par - le - rem con li - ber - bues me, now my tor - ments, now my tor - ments, now my tor - ments all take*  
 B. *na - ta! tut - ti quan - tia me da - van - ti! che cru - del fa - ta - li - croach-es, Ev - ry knave my house can en - ter, and I can't as - sert my*

c. *ta!* Gio-ia, pa-ce, gio-ia!  
flight.) Joyful, peaceful, joy-ful!

B. *ta!* (Che no - ia!) Ma ba - sta, ba - sta. ba - sta, per pie-  
right.) (The nuisance!) Havedone, sir! There, havedone, sir, now good

*p*

c. *cresc.*  
(Ah\_ mio ben, fra\_ po - chi i - stan - ti\_ par - le - rem con li - ber -  
(Oh\_ my\_ fair - est, hope im - bues me, Now my\_ tor - ments all take

B. *ta.* (Ma\_ che per - fi - do\_ de - sti - no!\_ ma\_ che bar - ba - ra\_ gior -  
night. (What fa - tal - i - ty\_ pur - sues me, how this hyp - o - crite en -

*cresc.*

c. *ta,* par -  
flight, all - le -

B. na - ta! ma che per - fi - do\_ de - sti - no! ma che bar - ba - ra\_ gior -  
croaches! Ev - ry knave my house can pes - ter, can a - buse me and ill -

c. rem, par -  
tor - ments - le -  
take

B. na - ta! tut - ti quan - tia me da - van - ti! che cru - del fa - ta - li -  
use me! Ev - ry knave my house can pes - ter, and I can't as - sert my

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C. *f*  
rem, ah mio ben, fra po-chi-j-stan-ti, ah mio ben, fra po-chi-j-  
flight. Now the hap-py hour ap-proaches; yes, the hap-py hour ap-  
B. *f*  
tà! ma che per-fi-do de-sti-no! ma che bar-ba-ra gior-  
right. What fa-tal-i-ty pur-sues me! How this hyp-o-crite en-  
Piano *f*

C.  
stan-ti par-le-re-mo, par-le-re-mo, par-le-rem con li-ber-  
proaches, Now, my fair-est, I shall see thee. Ev-ry tor-ment now takes  
B.  
na-ta! tut-ti quan-ta me da-van-ti! che cru-del fa-ta-li-  
croaches. Ev-ry knave my house can pes-ter, and I can't as-sert my  
Piano

C.  
tà! par-le-rem, par-le-rem, par-le-rem con li-ber-  
flight, now the hour, now the hour, now the hap-py hour is  
B.  
tà! che cru-del, che cru-del, che cru-del fa-ta-li-  
right, ev-'ry knave, ev-'ry knave, and I can't as-sert my  
Piano *f*

C.  
tà! par-le-rem, par-le-rem, par-le-rem con li-ber-  
nigh, now the hour, now the hour, now the hap-py hour is  
B.  
tà! che cru-del, che cru-del, che cru-del fa-ta-li-  
right, ev-'ry knave, ev-'ry knave, and I can't as-sert my  
Piano

C. *fa, con li - ber - tà, con li - ber - tà, con li - ber - tà, con li - ber -*  
*nigh, the hour is nigh, the hour is nigh, and ev - 'ry - tor - ment now takes*

B. *tà, fa - ta - li - tà, fa - ta - li - tà, fa - ta - li - tà, fa - ta - li -*  
*right, as - sert my right, as - sert my right, as - sert my right, as - sert my*

*ff*

C. *tà!) flight!)*

B. *tà!) right.)*

*p*

## Recitative.

Bartolo. Count.

C. *In som - ma, mio si - gnore, chi è le - i, si può sa - pe - re? Don A - lon - so, pro - fes -*  
*Good sir, I'm somewhat wearied, in one word, pray say, who are you? Don A - lon - so, a pro -*

Bartolo. Count.

C. *so - re di mu - si - ca ed al - lie - vo di Don Ba - si - lio. Eb - be - ne? Don Basilio sta male, il po - ve -*  
*tes - sor of music, sir, and a pupil of Don Ba - si - lio. Your business? Don Basilio was taken ill this*

**Bartolo. (going off)** **Count. (detaining him)**

C. ri - no, ed in sua ve - ce — Sta mal? Corro a ve - der - lo. Pia - no pia - no. Non è mal co - sì  
 B. morning, and he has sent me — He's ill? I'll go and see him. There's no need, sir, his complaint is not

**Bartolo. (resolved)** **Count. (roughly)**

C. gra - ve. (Di co - stui non mi fi - do.) An - dia - mo, an - dia - mo. Ma si - gno - re — Che  
 B. serious. (I mistrust him en - tire - ly.) We'll go now, to - geth - er. I'd suggest, sir — Well,

**Count. (drawing him aside, in a low voice)** **Bartolo. (in a whisper) (angrily)** **Count. (also)**

C. c'è? Vo - le - va dir - vi — Par - la - te for - te. Ma — For - te, vi di - co. Eb -  
 B. what? I want to tell you — You must speak louder. But — Louder, I tell you. Well,

**angry, and in a louder voice** **(as if going off)**

C. ben, co - me vo - le - te, ma chi sia don A - lon - so ap - prende - re - te. Vo' dal  
 B. well, just as you please, sir, You shall soon see the tem - per of Don A - lon - so. Yes, of

**Bartolo. (softly, holding him back)** **Count. (loudly and angrily)**

C. con - te Al - ma - vi - va — Pia - no pia - no! Di - te, di - te, và - scol - to. Il con - te —  
 B. Count Al - ma - vi - va — Softly, soft - ly, I can hear if you whisper. The Count has —

**Bartolo. Count. (calming down)**

C. Pian, per ca - ri - tà. Sta - ma - ne nel - la stes - sa lo - can - da e - ra me - co d'al -  
 B. Hush, for pi - ty's sake. This morning he has quit - ted his lodging, which I hap - pened to

(showing a letter)

C. loggio, ed in mie ma-ni per ca-so ca-pi-to que-sto bi-gliet-to del-la vo-stro pu-  
vis-it, and by good fortune there fell in-to my hand the note you see here, from your niece to his

(taking the letter and looking at it)

Bartolo. Count.

C. pil-la a lui di-ret-to. Che ve-dot è sua scrit-tu-ra! Don Ba-si-li-o nul-la sa di quel  
lordship to his di-rection. This letter! it is her writing! Don Ba-si-li-o does not know that I

C. fo-glio; ed io per lui ve-nen-do-a dar le-zio-ne alla ra-gazza vo-le-va far-me-ne un  
found it, and as he wish'd that I should give the lesson to the lady, I had in-tend-ed that, en-

(seeking an excuse, he gets embarrassed)

Bartolo. Count.


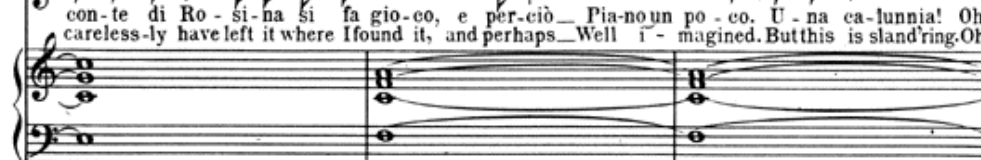
C. me-ri-to con vo-i, per-chè con quel bi-gliet-to si po-treb-be Che co-sa? Vi di-  
dire-ly for your in-trest, that she should see this let-ter, it might further. Pray what, Sir? To be

C. rò, s'io po-tes-si par-la-re al-la ra-gaz-za, io cre-der-ver-bi-gra-zia le fa-  
plain, if you will but per-mit me to see the la-dy, I think that with submission with this

C. re-i che me lo diè del con-te un'al-traa-man-te; pro-va sig-ni-fi-can-te, che il  
let-ter, 'tis ea-sy to per-suade her the Count is faithless. He, with some oth-er mistress, might




## Bartolo.


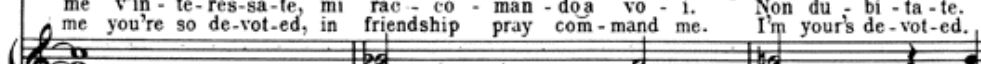
C.    
 B.    
 con-te di Ro-si-na si fa gio-co, e per-ciò \_ Pia-noun po-co. U-na ca-lunnia! Oh  
 careless-ly have left it where I found it, and perhaps \_ Well i-magined. But this is sland'ring. Oh

(embraces him, and puts the letter in his pocket)

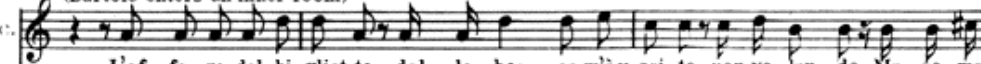
B.    
 bra-vo! degno e ve-ro sco-lar di Don Basilio! Io sa-prò co-me me-ri-ta ri-com-pen-  
 bra-vo! I re-cognize the school of Don Basilio. Be as-sured of my gra-ti-tude for all you


B.    
 sar sì bel sug-ge-ri-men-to. Vo'achia-mar la ra-gaz-za, poi-chè tan-to per  
 do, and for your good in-tentions. I will call the young la-dy. Since I know that to

Count.

B.    
 C.    
 me v'in-te-res-sa-te, mi rac-co-man-do a vo-i. Non du-bi-ta-te.  
 me you're so de-vot-ed, in friendship pray com-mand me. I'm your's de-vot-ed.

(Bartolo enters an inner room)

C.    
 L'af-fa-re del bi-gliet-to dal-la boc-ca m'è u-sci-to non vo-len-do. Ma co-me  
 This sto-ry of the let-ter quite a-gainst my in-ten-tion has es-caped me; what could I

C.    
 far? Sen-za un tal ri-pie-go mi to-c-ca-xa andar vi-a co-me un baggia-no. Il  
 do? But for some such pre-text he would soon have ex-pell'd me as a pre-ten-der. My

c. mio di-se-gno a le-i o-ra pa-le-se-rò; sel-l'ac-con-sen-te, io  
 hopes and my in-ten-tions I will re-veal to her; if she ac-cepts me, I'm

c. son fe-li-ce ap-pie-no. Ec-co-la. Ah, il cor sen-to bal-zar-mijn se-no!  
 blest be-yond all measure. There she is! My heart beats high with hope and pleasure!

## Recitative.

Bartolo. (leading Rosina)

b. Ve-ni-te, si-gno-ri-na. Don Alon-so, che qui ve-de-te, or vi da-rà le-  
 Well, well, my dear, come forward. Don Alon-so, who stands before you, will now give you a

B. Rosina. (seeing the Count) Bartolo. Rosina. Count.  
 c. zio-ne. Ah! Cos'è sta-to? È un gran-chio al pie-de. Oh nul-la! se-  
 les-son. Ah! What's the mat-ter? I've sprain'd my in-step. 'Tis no-thing! pray,

c. de-te a me vi-cin, bel-la fan-ciul-la. Se non vi spia-ce, un po-co di le-zio-ne, di  
 madam, take a seat, here's one be-side me. If you al-low me, we'll now be-gin the les-son; as

c. Rosina.  
 R. don Ba-si-lion ve-ce, vi da-rò. Oh, con mio gran pia-ce-re la pren-de-  
 Don Ba-si-lion's un-well, he sent me. Oh, I shall be de-light-ed; let me be-

Count. Rosina.

R. C. *rò. Che vo - le - te cantar? Io can-to, se le aggra-da il Rondò dell' "I - nu-til Pre-cau-  
gin. And what song shall it be? If you have no ob- jec-tion, I will sing something from the "Vain Pre-*

Bartolo. Rosina.

R. B. *zione... Eh sem-pre, sem-pre in bocca "L'i-nu-til Pre-cauzio-ne!.. Io vel'ho det-to: è il  
caution." That's what she's always saying; what is this "Vain Pre-caution?" Have I not told you, an*

Bartolo.

R. B. *ti-to-lo del-l'o-pe-ra no-vel-la. Or be-ne, in-te-si: an-dia-mo.  
o-pe-ra that's ev-ry-where per-form'd now. Well, well, then, I hear you, be-gin now.*

Rosina. Count. (the Count seats himself at the pianoforte; Bartolo takes a seat and listens)

R. C. *Ec-co-lo qua. Da-bra-va! in-co-min-cia-mo.  
Here is the air. Al-low me, let us be-gin then.*

### Nº 13. "Contro un cor che accende amore.,,

#### Aria.

Maestoso.

Piano.



Rosina. (sings to the Count's accompaniment)

R. Con-troun  
When a

R. cor che ac - cen - de a - mo - re di - ve - ra - ce in - vit - to ar -  
heart with love is glowing, Love that's last - ing, de - vo - tion o'er -

R. do - re, s'ar - main -  
flow - - - ing, 'Tis in

R. van po - ter ti - - - ran - - - no di ri -  
vain you would op - - - press it, 'Tis in

gor, di cru-del - tà. Dò-gnias-sal - to vin - ci -  
vain to flout and rail, If a pas - sion - true pos -

*f* *pp*

Vivace.

to - re sem - prea - mo - re tri - on - fe - rà. Ah, Lin-do-ro, mio te -  
sess it, Love will ev - er o'er all pre-vail. Ah, Lin-do-ro, ah, my

*f*

so - ro, se sa-pes-si, se ve-des-si! Que-sto ca-ne di tu -  
treas-ure, My delight, my on-ly pleasure! Tell me tru-ly, must I

*pp*

to - re, ah che rab-bia che mi fa! Ca-ro, a  
ev - er Thus be-fore my guard-ian quail? If thou

te mi rac - co - man - do, tu mi sal - va -  
canst, oh save me, save me, Leave me not to -

*p*

R.  
per — pie — tà, sì, sì, sì, sì. Ca — ro, a te — mi —  
mourn — and wail, no, no, no, no. If thou canst, — oh —

R.  
rac — co — man — do, tu — mi sal — va — per — pie —  
save — me, save — me, Leave — me not — to — mourn and —

Count.  
C.  
tà. Non te-mer, ti ras-si - cu - ra, non te-mer, ti ras-si -  
wail. Dear-est, fear not, I'll re-lease thee, dear-est, fear not, I'll re -

C.  
cu - ra, sor - te a - mi - - ca a noi sa -  
lease thee, Soon the ty - - rant I will as -

Rosina.  
R.  
Dun - que spe - ro? E il mio cor?  
I may hope then? And thy love?  
C.  
rà. A me t'af - fi - da. Giu - bi - le -  
sail. In me con - fid - ing. Will nev - er

C. 
  
 rà, giu - bi - le - rà.  
 fail, will nev - er fail.

*cresc.*

Moderato.

*p*

R. 
  
 Rosina.  
 Ca - ra im - ma - gi - ne ri - den - te, dol - ce i -  
 Yes, my heart, in thee con - fid - ing, Now with

R. 
  
 de - a d'un lie - to - a - mor, tu m'ac - cen - di  
 hope and joy is blest; Thee I trust

R. 
  
 in pet - tojl - co - re, tu mi por - tia - de - li - rar, tu mi  
 with faith a - bid - ing, Ev - 'ry care is lull'd to rest, ev - 'ry

R.  
 por - ti a de - li - rar. Ca-ra-jm - ma - gi - ne ri - -  
 care is lull'd to rest. Yes, my heart, in thee con -

R.  
 den - te, dol - ce i - dea d'un lie - to a - mor, tu m'ac -  
 fid - ing, Now with hope and joy is blest, Thee I -

R.  
 cen - dijn pet - tojl - cor, tu mi por - ti a de - li -  
 trust with faith a bid - ing, All care is lull'd to -

R.  
 rar. Non te - mer,  
 rest. Fear no more,  
 Count.  
 p cresc.

C.  
 ti ras - si - cu - ra, sor - tea -  
 I will re - lease thee, Soon the  
 mf



**Rosina.**

C. R. *mi - ca a noi sa - rà. Dun - que*  
*ty - rant I will as - sail. I may*

**Count.**

R. C. *spe - ro? Il mio cor? Giu - bi - le -*  
*hope then? And thy love? Will nev - er*

**Rosina.**

C. R. *rà! Ca - ra im - ma - gi - ne - ri - den - te, dol - ce i - de - a d'un lie - to - a -*  
*fail! Yes, my heart, in thee con - fid - ing, Now with hope, with hope and joy is -*

R. *mor, tu m'ac - cen - di in pet - to il -*  
*blest, Thee I trust with faith a -*

R. *co - re, tu mi por - ti a de - li - rar, tu mi*  
*bid - ing, Ev - 'ry care is lull'd to rest, ev - 'ry*

R. 

por - ti a de - li - rar. Ca - rajm - ma - gi - ne ri -  
care is lull'd to rest. Yes, my heart, in thee con -

R. 

den - te, dol - ce i - dea d'un lie - to a - mor, tu m'ac -  
fid - ing, Now with hope and joy is blest, Thee I -

R. 

cen - di in pet - to il cor, tu mi por - ti a de - li -  
trust with faith a bid - ing, And care is lull'd to -

R. 

rar, rest, mi Now care is lull'd to rest.

R. 

Ca - ro, a te mi rac - co - man - do, ca - ro, a te mi rac - co -  
If thou canst, from durance save me, if thou canst, from durance

R. *man-do, tu mi sal-va per pie-tà, mi por-ti-a de-li-*  
*save me, Leave me not to mourn and wail! All care-is lull'd to—*

*p* *cresc.*

R. *rar, rest. Ca-ro, a te mi rac-co-*  
*rest. If thou canst, from du-rance*

*a piacere*

R. *man-do, ca-ro, a te mi rac-co-man-do, tu mi sal-va per pie-tà, tu mi por-ti-a de-li-*  
*save me, if thou canst, from du-rance save me, Leave me not to mourn and wail, Ev-'ry care is lull'd to*

*p* *f*

R. *rar, tu mi por-ti-a de-li-rar, a de-li-rar, a de-li-*  
*rest, ev-'ry care is lull'd to rest, now ev-'ry care, now ev-'ry—*

*ff*

R. *rar, a de-li-rar! care-is lull'd to rest!*

Nº 14. "Quando mi sei vicina.,  
Recitative and Arietta.

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Count. Rosina. Bartolo.

Voice. *C. K. B.*  
Bel-la vo-ce! bra-vis-si-ma! Oh! mil-le gra-zie! Cer-to, bel-la  
You have sung it en-CHAN-ting-ly! You're too in-dul-gent! Oh yes, it was

Piano. *p*

*B.*  
vo-ce! Ma quest'a-ria, co-spet-to! è as-sai noi-o-sa; la mu-si-ca a'mie i tem-pi e-ra al-tro  
well sung. But the song, to be can-did, I found it tire-some! ah! mu-sic was in my time an-oth-er

*B.*  
co-sa: Ah! quan-do, per e-sem-pio, can-ta-va Caf-fa-riel-lo quel-l'a-ria por-ten-  
mat-ter; how well I yet re-mem-ber the air that Caf-fa-riel-lo then used to sing so

*B.*  
to-sa la ra la la la sen-ti-te, don A-lon-so: ec-co-la qua.  
fine-ly! la ra la la la you know it, Don A-lon-so? I'll sing it now.

*Allegro.*

*Strings.*  
*p*  
Quan-do mi sei vi-  
Come where the wood will

Recit.

ci - - na, a - ma - bi - le Ro - si - - na\_ L'a-ria di-cea Gian-  
screen\_\_us, My sweetest of Ro - si - - nas\_ 'Tis in the text Se -

(Enter Figaro with a basin under his arm; he stands still behind Bartolo, and mimics him.)

ni-na, ma io di-co Ro - si-na\_ Quan-do mi sei vi - ci - na, a -  
li - na, I've chang'd it to Ro - si-na\_ Come where the wood will screen\_\_us, My

ma - bi - le Ro-si - - na, il cor mi bril-lain pet-to, mi bal-lail mi-nu-et-to.  
sweetest of Ro-si - - nas, When thou my way art glanc-ing, It sets my heart a-danc-ing.

*p cresc.*

Recitative.

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Bartolo. (perceiving Figaro.) Figaro.

Bra-vo, si-gnor bar-bie-re, ma bra-vo! Eh nien-te af-fat-to: scu-si, son de-bo-  
Nice man-ners for a bar-ber! go on, sir! Oh pray ex-cuse me, real-ly, I did not

Bartolo. Figaro.

lez-ze. Eb-ben, gui-do-ne, che vie-ni-a fa-re? Oh bel-la! ven-go a  
mean it. You rogue, come tell me, what do you come for? I come for? why what

Bartolo. Figaro.

far-vi la bar-ba: og-gi vi toc-ca. Og-gi non vo-glio. Og-gi non vuol? Do-  
else but to shave you? this is your day, sir. This day I can-not. This day you can't? I'm

Bartolo. Figaro. (puts his basin on a table, and takes a memorandum-book out of his pocket.)

ma-ni non po-trò i-o. Per-chè? Perchè ho da fa-re, a tut-ti gli Uf-fi-zia-li del  
sor-ry, to-morrow I can't. Why not? Because to-mor-row I must at-tend the reg'tment, their

F.

nuo-vo reg-gi-men-to, bar-ba e te-sta, al-la mar-chesa Androni-ca il bion-do par-ruc-  
beards will all want dressing, be-sides their shav-ing; then there is the old Marchioness who just has sent her

F.

chin coi ma-ro-nè; al con-ti-no Bom-bè il ciuf-fo a cam-pa-ni-le; pur-  
wig for me to dress; then the young Count Bom-bè has sent to have his hair curl'd; then

F.  
gan-teal-l' av-vo-ca-to Ber-nar-do-ne, che ie-ri s'am-ma-lò d'in-di-ge-stio-ne\_ e  
med-i-cine for the law-er Ber-nar-do-ne, who's just been tak-en ill of in-di-ges-tion; be-

(replacing the book in his pocket)

F.  
poi, e po-i, che ser-ve? do-man non pos-so. Or-sù, me-no pa-  
sides some oth-ers, to-mor-row's full of en-gage-ments. Well, well, no more of

Bartolo.

F.  
ro-le. Og-gi non vo' far bar-ba. No? co-spet-to, guar-da-te che av-ven-  
talk-ing. This day you shall not shave me. Oh, in-deed, sir? This is a pret-ty

Figaro.

F.  
to-ri! ven-go sta-ma-ne; in ca-sa v'è l'in-fer-no; ri-tor-no do-po  
house-hold! I call this morn-ing, find ev-'ry-thing in up-roar; this af-ter-noon re-

(imitating Bartolo)

F.  
pran-zo: og-gi non vo-glio. Ma che! m'a-ve-te pre-so per un qual-che bar-  
turn-ing, "I won't be shav'd now." For what, sir, do you take me? for some bar-ber of

(taking up his basin as though about to go)

F.  
bier da con-ta-di-ni? Chia-ma-te pur un al-tro, i-o me ne va-do. Che  
naught, up from the coun-try? Pray get your-self an-oth-er; no more will I serve you. What

Bartolo.

ser-ve? a mo-do su-o. Ve-diche fan-ta-si-a! vajn ca-me-ra a pi-gliar la bian-che-nonsense! he'll have his own way. Was ev-er man so wil-ful? There, go and fetch from my room the soap and

(takes from his belt a bunch of keys, first gives them to Figaro, then takes them back again, and goes out doubtfully)

Figaro.

ri-a. No, va-do jo stes-so. (Ah, se m'ida-vajn ma-no il maz-zo del-le tow-el. No, I my-self will. (Oh, if he'd on-ly give me that bunch of keys a

(to Rosina)

chia-vi, e-ro a ca-val-lo.) Di-te: non è fra quel-le la chia-ve che a-pre mo-moment, all would be right then.) Tell me, if on that bunch he is hold-ing, there's the

Rosina.

Bartolo. (returning)

quel-la ge-lo-si-a? Sì, cer-to, è la più nuo-va. (Ah son pur key of the ve-ran-dah? Yes, sure-ly, it is the small-est. (I fear 'tis

buo-no a la-sciar qua quel dia-vol di bar-bie-re!) A-ni-mo, va tu stes-so! Pas-dan-grous leav-ing her with this ras-cal of a bar-ber!) Fi-ga-ro, you go for me; the

(giving the keys to Figaro)

sa-to il cor-ri-dor, so-pra l'ar-ma-dio, il tut-to tro-ve-ra-i. Ba-da, last room on the right, just by the win-dow, you'll find all that is want-ing. Go now,



**Figaro.**

B. non toe-car nul-la. Eh? non son mat-to. (Al-le-grì!) Va-do e  
 F. mind you touch no-thing. Oh! I'm no block-head! (How luck-y!) I'm back di-

(goes in) **Bartolo. (to the Count)**

F. tor-no. (Il col-po è fat-to.) E quel bric-con cheal  
 rect-ly. (Our tri-umph is cer-tain.) That is the scamp who

**Count.**

B. con-te ha por-ta-to il bi-gliet-to di Ro-si-na. Mi sem-bra un im-bro-gli-on di pri-ma  
 C. car-ried to the Count the let-ter of Ro-si-na. He seems to be a con-sum-mate in-

(a great crash is heard as of crockery breaking)

**Bartolo.**

B. sfe-ra. Eh! a me non me la fic-ca. Ah di-sgra-zia-to me!  
 tri-guer. Ah! but me there's no de-lu-ding- Gra-cious! what is that noise!

**Rosina.** **Bartolo.** (exit Bartolo) **Count.**

B. Ah che ru-mo-re! Oh che bric-con! me lo di-ce-va il co-re. Quel Fi-ga-ro un grand'  
 C. There's something broken! Rascal and cheat! A fool was I to send him! That Fi-ga-ro's a

(to Rosina)

C. uo-mo. Or che siam so-li, di-te-mi, o ca-ra, il vo-stro al mio de-  
 ge-nius. Now is the mo-ment! tell me then, my dear-est, oh wilt thou en-trust thy

**Rosina. (ardently)**

sti - no d'u - nir sie - te con - ten - ta? Fran - chez - za! Ah! mio Lin - do - ro,  
fu - ture to thy de - vot - ed lov - er? say frank - ly! Yes, my Lin - do - ro,

(reenter Bartolo and Figaro.) **Count.** **Bartolo.**

al - tro io non bra - mo. Eb - ben? Tut - to m'ha rot - to, sei piat - ti, ot - to bic -  
with thee, with thee on - ly. Thou wilt? Ah me! all's bro - ken, my dish - es, my thir - teen

**Figaro.** (secretly showing the key of the bal -

chie - ri, u - na ter - ri - na. Ve - de - te che gran co - sa! ad u - na chia - ve se io non m'attac -  
tumblers, down to my punchbowl. They sav'd a grea - ter mischief, their breaking warn'd me, for if I had not

cony to the Count, which he has taken off the bunch)

ca - va per for - tu - na, per quel ma - le - det - tis - si - mo cor - ri - dor co - sì o - scu - ro, spez -  
for - tu - nate - ly smash'd them, I cer - tain - ly had run against yonder wall in the darkness and,

za - to mi sa - re - i la te - sta al mu - ro. Tie - ne o - gni stan - za al bu - io, e po - i, e  
may - be, dash'd my brains out, just to o - blige you. What with the fast clos'd shutters, and al - so, and

**Bartolo.** **Figaro.** (to the Count and Rosina) **Bartolo.** (settles himself in a seat to be shaved).

po - i Oh non più. Dun - que an - diam. (Giu - di - zio.) A no - i.  
al - so. Say no more. I'll be - gin. (He's watching.) Be - gin, then.

(enter Don Basilio)

## Nº 15. "Don Basilio! Cosa veggo!,"

## Quintet.

*Andante.*

Rosina. (Don Ba-si-lío!)  
(Don Ba-si-lío!)

Count. (Cò - sa veg - go!)  
(Oh a-mazement!)

Figaro. (Qua - le in - top - po!)  
(Oh cón - fu - sion!)

Bartolo. *Andante.* Co - me  
Why it's

Piano. *ff* *fatti*

B. Basilio.  
Bass. qua? Ser - vi - tor, ser - vi - tor di tut - ti quan - ti.  
you? My good sirs, my goodsirs, your most o - be - dient. *Vin. & Fag.*

B. Bartolo. Rosina.  
R. (Che vuol dir tal no - vi - tà?) (Di noi che mai sa -  
(Now we shall hear some-thing new.) (What-ev - er shall I

R. rà?)  
do?)

C. Count. (Qui fran-chezza ci vor - rà.) Figaro.  
(Boldness now must help me through.)

F. (Qui franchez-za ci vor - rà.) Bartolo.  
(Boldness now must help us through.)

B. Don Ba-si-lío, co - me  
Don Ba-si-lío, pray how  
*strings.*

Figaro. (interrupting Basilio).

F. Or che s'a-spet-ta? que-sta bar-ba be-ne-det-ta la fac-cia-mo sì o  
Oh what a fig-ure! and that blessed beard grows bigger, shall I shave you, yes or

B. sta-te?  
are you? **Basilio. (astonished).**

Bas. Co-me sto?  
How am I?

*p* *cresc.*

F. no? que-sta bar-ba la fac-cia-mo, la fac-cia-mo sì o no?  
no? shall I shave you, shall I shave you, shall I shave you, yes or no?

B. **Bartolo. (to Figaro).**  
O-ra ven-go, o-ra  
I am com-ing, yes, di-

*Cl. & Fag.* *Wind.* *f* *p*

(to Basilio)

B. ven-go.  
rect-ly.

E. Well,

il and Cu-the

Count. (to Basilio, interrupting him)

Basilio. (astonished).

lo gli ho narra-to che già tut-to è com-bi-  
Yes, I have told him all is set-tled for the

B. ria-le?  
law-yer?

Il Cu-ria-le?  
How, what law-yer?

(to Bartolo) **Bartolo.** **Basilio.**

C. *na - to. Non è ver? Sì, sì, tut-to jo sò, tut-to io. Ma Don Barto-lo, spie-*  
 B. *morn-ing. Did I not? Yes, you told me all, yes 'tis true. Doctor Bar-to-lo, ex -*

*Vln. & Wind.*

*p*

**Count. (to Bartolo)** **(to Basilio)**

C. *Ehi, Dot-to-re-u-na pa-ro-la, chi, Dot-to-re-u-na pa-ro-la. Don Ba-si-lio, son da*  
 B. *Doctor, just oneword in private, I've a word for you in ' private. Don Ba-si-lio, on-ly*

*ga - te - vi -*  
*plain yourself -*

*p cresc.*

**(to Bartolo.)**

C. *vo - i. A - scol - ta-te un po - co qua, son da vo - i, son da vo - i, a - scol - ta-te un po - co*  
 B. *wait a mo - ment, I'll at - tend to you, wait a moment, but a moment, and I will at - tend to*

*mf ff*

**(aside to Bartolo)**

C. *qua.*  
 B. *you.*

*(Fa-te un po' ch'ei va - da vi - a, ch'ei ci sco - pra hogran ti -*  
*(Get him off at an - y haz - ard, or he's sure your plans to*

*p*

**Rosina.** **Count. (aside to Bartolo)**

R. C. (Io mi sento il cor tre-mar.) (Del-la let-te-ra, si-  
(Ah, our danger now is great.) (You re-mem-ber sir, I

C. F. **Figaro.** mo-re.) (Non vi sta-te a di-stur-bar.)  
hin-der.) (Come, the storm will soon a-bate)

C. gno-re, ei l'affare an-cor non sa.)  
told you, of the let-ter he knows naught)

Bass. **Basilio.** (Ah qui cer-to v'è un pastic-cio, non s'ar-riva a in-do-vi-  
(More and more this gets en-tangled, But, by Jove! I'll not be

C. (Ch'ei ci sco-pra ho gran ti-mo-re: ei l'af-fa-re an-cor non sa, l'af-  
You re-mem-ber what I told you, of the let-ter he knows naught, no,

Bass. **Bartolo.** nar.) Di-te be-nemio si-  
caught.) Ve-ry well, sir, I re-

C. far non sa, l'af-far non  
of the let-ter he knows

B. gno-re, or lo man-do via di qua, di-te be-nemio si-gno-re, or lo man-do via di  
member, Why should that be worth a thought, ve-ry well, sir, I re-mem-ber, why should that be worth a

(to Basilio)

C. sa, l'af - far non sa.) Col - la  
naught, no, he knows naught.) With a

B. qua, or lo man - do via di qua.)  
thought, why should that be worth a thought?)

f

C. feb-bre, col - la feb-bre, Don Ba - si - lio, chi vin -  
fe - ver, with a fe - ver, Don Ba - si - lio, What in -

p

C. se-gna col - la feb-bre a passeg-gia-re? E che vi pa-re? Sie-te gial -  
duced you, what induced you out to venture? A man of prudence, I such rash -

Basilio (astonished)

Bas. Col-la feb-bre?  
With a fe-ver?

Vln. & Viola

Basilio (astonished)

C. lo co-me un mor - to. So no gial - lo co-me un mor -  
ness great-ly cer - tain. You such rash - ness great-ly cer -

p

## Figaro (feeling Basilio's pulse)

Bas.  
F.  
to? Ba - ga - tel - la! co - spet - ton! che tre - ma -  
sure? Burn - ing fe - ver! roll - ing eyes! a wild de -

*pp* *cresc.* *a poco a poco*

rel - la! ba - ga - tel - la! ba - ga - tel - la! tre - ma - rel - la! tre - ma -  
mea - nor! burn - ing fe - ver! fly - ing pul - ses! burn - ing fe - ver! wild de -

*cresc.*

Basilio.  
F.  
Bas.  
rel - la! que - sta è feb - bre scar - lat - ti - na! Scar - lat - ti - na!  
mea - nor! It's a case of scar - la - ti - na! Scar - la - ti - na!

## Count. (giving Basilio a purse unperceived)

C.  
Via pren - de - te me - di - ci - na, ci - na,  
You re - quire a pow'r - ful ton - ic,

C.  
via pren - de - te me - di - ci - na, non vi sta - te a ro - vi - nar.  
you re - quire a pow'r - ful tonic, You've a dread - ful ill - ness got.

Figaro.  
F.  
Presto presto and a tea let - to!  
Go to bed till you are bet - ter.



**Rosina.**

R. Di-ce be-ne-an-da-te-a let-to.  
Yes, in bed you will be bet-ter.

C. Voi pa-u-rain ver mi fa-te.  
By your looks I am quite frighten'd.

**Bartolo.**

B. Presto an-da-te a ri-po-  
Go to bed, sir, as you

R. Pre-sto an-da-te a ri-po-sar!  
Go to bed, sir, as you ought!

C. Pre-sto an-da-te a ri-po-sar!  
Go to bed, sir, as you ought!

**Figaro.**

F. Pre-sto an-da-te a ri-po-sar!  
Go to bed, sir, as you ought!

**Basilio. (astonished)**

B. sar, pre-sto an-da-te a ri-po-sar! (U-na bor-sa! an-da-te a  
ought, go to bed, sir, as you ought! (What's this money? and what's this

**Figaro.**

F. Pre-sto a let-to, pre-sto a  
Go to bed till you are

B. let-to!  
fe-ver?

ma che tut-ti, ma che tut-ti sian d'ac-cor-do!)  
and how is it that they all join in the sto-ry?)

**Rosina.**

R. Pre-sto a let-to, pre-sto a let-to, pre-sto a let-to, pre-sto a let-to  
Go to bed till you are bet-ter, go to bed till you are bet-ter

C. Count. Pre-sto a let-to, pre-sto a let-to  
Go to bed till you are bet-ter

F. let-to, pre-sto a let-to, pre-sto a let-to, pre-sto a let-to  
bet-ter, go to bed till you are bet-ter

B. Bartolo. Pre-sto a let-to, pre-sto a let-to  
Go to bed till you are bet-ter

Bas. Basilio. Eh non son  
I am not

C. Che co-lor!  
Poor Ba-si-

F. sor-do, non mi fac-cio, non mi fac-cio piu pre-gar.  
deaf, good sirs, no more, good sirs, no more I'll be sought.

Count. Che brut-ta ce-ra! Oh brut-ta-as-sa - i!  
What a com-plex-ion! Yes, he looks fright-ful!

F. Oh brut-ta-as-sa - i!  
Yes, he looks fright-ful!

B. Oh brut-ta-as-sa - i!  
Yes, he looks fright-ful!

Bas. Brut-ta ce-ra? Dun-que  
My complex-ion? Well I

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**Rosina.** **Moderato.**

R. Va - do, va - do!  
Go, then, go, then!

C. Va - do, va - do! Buo - na se - ra, mio si -  
Go, then, go, then! Fare you well, sir, pleasant

F. Va - do, va - do!  
Go, then, go, then!

B. Va - do, va - do!  
Go, then, go, then!

Bas. va - do. Va - do!  
leave you. Fare-well!

*strings pizz.*

**Rosina.**

R. Buo - na se - ra, buo - na se - ra!  
Fare you well, sir, pleasant slum - ber!

C. gno - re, buo - na se - ra, mio si - gno - re, pre - sto an -  
slum - ber, Fare you well, sir, pleasant slum - ber, Heaven

*arco.*

**Rosina.**

R. Buo - na se - ra, mio si - gno - re,  
Fare you well, sir, pleasant slum - ber,

C. da - te via di qua. Buo - na  
grant you soon may mend. Fare you

*p*

R. *buo - na se - ra, mio si - gno - re, pre - sto an -*  
*fare you well, sir, plea - sant slum - ber, Hea - ven*

C. *se - ra, buo - na se - ra.*  
*well, sir, plea - sant slum - ber.*

R. *da - te - via di qua.*  
*grant you soon may mend.*

C. *Buo - na se - ra, buo - na -*  
*Fare you well, sir, plea - sant*

F. *Figaro.*  
*Buo - na se - ra, mio si - gno - re,*  
*Fare you well now! pleasant slum - ber,*

Count.

R. *se - ra.*  
*slum - ber.*

C. *se - ra.*  
*slum - ber.*

F. *Basilio.*  
*buo - na se - ra, mio si - gno - re, pre - sto an - da - te - via di qua. Buo - na*  
*fare you well now! pleasant slum - ber, Hea - ven grant you soon may mend. Fare you*

Rosina.

R. Buo - na\_ se - ra, buo - na\_ se - ra!  
Fare you well, sir, plea - sant slum - ber,

Count.

C. Buo - na\_ se - ra, buo - na\_ se - ra!  
Fare you well, sir, plea - sant slum - ber,

Figaro.

F. Buo - na\_ se - ra, buo - na\_ se - ra!  
Fare you well, sir, plea - sant slum - ber,

Bartolo.

B. Buo - na\_ se - ra, buo - na\_ se - ra!  
Fare you well, sir, plea - sant slum - ber,

Bas. se - ra, ben di co - re, buo - na  
well then! plea - sant slum - ber, Thanks I

*mf*

Rosina.

R. (Ma - le - det - to sec - ca -  
(Will this meddler then for

Figaro.

F. (Ma - le - det - to sec - ca -  
(Will this meddler then for

Bas. se - ra, ben di co - re, poi do - man si par - le - rà.  
give you with out num - ber, Here no lon - ger I'll of - fend.

*p*

R. to - re, sec - ca - to - - re, ma - le - det - to sec - ca - to - re, sec - ca - to - -  
e'er our plans en - cum - - ber? will this meddler thus for e'er our plans en - cum -

C. Count. Buo - na se - ra, via di  
Plea - sant slumber, now good

F. to - re, sec - ca - to - - re, ma - le - det - to sec - ca - to - re, sec - ca - to - -  
e'er our plans en - cum - - ber? will this meddler thus for e'er our plans en - cum -

B. Bartolo. Buo - na se - ra, buo - na  
Plea - sant slumber, plea - sant

Bas. Basilio. Non gri - da - te, non gri -  
Do not shout so, I'm not

R. re!) Buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si -  
ber!) Now good night and pleasant slum - ber, now good night and pleasant slumber, now good night and pleasant

C. qua, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si -  
night, Now good night and pleasant slum - ber, now good night and pleasant slumber, now good night and pleasant

F. re!) Buo - na se - ra, mio si - gno - re, pa - ce  
ber!) Now good night, and plea - sant slum - ber, Hea - ven

B. se - ra, buo - na se - ra, mio si - gno - re, pa - ce  
slumber, Now good night, and plea - sant slum - ber, Rest and

Bas. da - te, buo - na se - ra, ben di co - re, poi do -  
deaf yet, Well, good night, and plea - sant slum - ber, Less than

R. gno-re, pa-ce, son-noe sa-ni-tà. (Ma-le-det-to sec-ca-to-re, sec-ca-to - -  
slumber, heaven grant you soon may mend. (Will this meddler thus for e'er our plans en-cum - -

C. gno-re, pa-ce, son-noe sa-ni-tà. Buo-na  
slumber, heaven grant you soon may mend. Plea-sant

F. son-noe sa-ni-tà. (Ma-le-det-to sec-ca-to-re, sec-ca-to - -  
grant you soon may mend. (Will this meddler thus for e'er our plans en-cum - -

B. son-noe sa-ni-tà. Buo-na  
qui-et I com-mend. Pleas-ant

B. man si par-le-rà. Nongri-  
naught I com-pre-hend. Do not

R. re, ma-le-det-to sec-ca-to-re, sec-ca-to - - re!) Buo-na se-ra, mio si-  
ber? Will this meddler thus for e'er our plans en-cum - - ber?) Now good night and pleasant

C. se-ra, via di qua, buo-na se-ra, mio si-  
slumber, now good night, now good night and pleasant

F. re, ma-le-det-to sec-ca-to-re, sec-ca-to - - re!) Buo-na  
ber? Will this meddler thus for e'er our plans en-cum - - ber?) Now good

B. se-ra, buo-na se-ra, buo-na  
slumber, Plea-sant slum-ber, Now good

B. da-te, nongri-da-te! buo-na  
shout so, I'm not deaf yet! Well, good

*cresc.*

R. gno - re, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si - gnore, pa - ce, sonno e sa - ni -  
slum - ber, now good night and pleasant slumber, now good night and pleasant slumber, peace and qui - et I com -

C. *cresc.* gno - re, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si - gnore, pa - ce, sonno e sa - ni -  
slum - ber, now good night and pleasant slumber, now good night and pleasant slumber, peace and qui - et I com -

F. *cresc.* se - ra, mio si - gno - re, pa - ce, son - no e sa - ni -  
night and pleas - ant slum - ber, Heav - en grant you soon may

B. *cresc.* se - ra, mio si - gno - re, pa - ce, son - no e sa - ni -  
night and pleas - ant slum - ber, rest and qui - et I com -

B.s. *cresc.* se - ra, ben di co - re, poi do - man si par - le -  
night and pleas - ant slum - ber, less than naught I com - pre -

*cresc.*

R. tà, presto anda - te via di qua, pre - sto anda - te via di qua, presto anda - te via di qua!  
mend, Go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

C. tà, presto anda - te via di qua, pre - sto anda - te via di qua, presto anda - te via di qua!  
mend, Go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

F. tà, presto anda - te via di qua, pre - sto anda - te via di qua, presto anda - te via di qua!  
mend, rest and qui - et I commend, rest and qui - et I commend, rest and qui - et I commend.

B. tà, presto anda - te via di qua, pre - sto anda - te via di qua, presto anda - te via di qua!  
mend, rest and qui - et I commend, rest and qui - et I commend, rest and qui - et I commend.

B.s. rà, doman poi si par - le - rà, non gri - da - te per pie - tà, non gri - da - te per pie - tà!  
hend, less than naught I com - pre - hend, less than naught I com - pre - hend, less than naught I com - pre - hend.

*ff*



R. *Presto, presto anda-te vi - a, presto, pre-sto via di*  
 Go to bed till you are bet-ter, go, we wish you soon to

C. *Presto, presto anda-te vi - a, presto, pre-sto via di*  
 Go to bed till you are bet-ter, go, we wish you soon to

F. *Presto, presto anda-te vi - a, presto, pre-sto via di*  
 Go to bed till you are bet-ter, go, we wish you soon to

B. *Presto, presto anda-te vi - a, presto, pre-sto via di*  
 Go to bed till you are bet-ter, go, we wish you soon to

Bass *a piacere*  
*Buo - na se - ra, buo - na se - ra!* *Non gri-da-te, ho inte-so*  
 Fare you well then, pleas-ant slumber. Do not shout so, I'm not

R. *qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!*  
 mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

C. *qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!*  
 mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

F. *qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!*  
 mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

B. *qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!*  
 mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

Bass *gia, doman poi si par - le - rà, non gri-da - te per pie-tà, non gri-da - te per pie-tà!* *(exit Basilio)*  
 deaf! less than naught! I com-pre-hend, less than naught! I com-pre-hend less than naught! I com-pre-hend.

Recit. *Figaro.*

Or-sù, signor Don Bar-to-lo.  
At last, good Doctor Bar-to-lo.

*Bartolo.*

Sonqua, son  
I come, I

*col canto*

**Allegro.**  
(Bartolo seats himself; Figaro ties a napkin round his neck before shaving him, and stands so as to screen the lovers.)

qua! *vna.*  
come!

*p*

*strings*

Stringi!  
Tighter.

Count.

Bra-vis-si-mo!  
Yes, that will do.

Ro-  
Ro-

*cl.*  
*p*

C. *si - na, Ro - si - na, deh a-scol-ta - te-mi!*  
*si - na, Ro - si - na, say, are you lis - ten-ing?*

R. *Rosina.*  
*Va - scol-to, v'a - scol-to; ec - co - mi*  
*I hear thee, I hear thee, Speak, I at-*

(Both sit down and pretend to be studying the music.) *Count. (aside to Rosina)*  
 C. *qua. tend.* *Vln. & Viola & Cello.* *A Up -*  
*p Cor. basso & Fag. sustinu.*

C. *mez - za not - te in pun - to a prender - vi qui sia - mo;*  
*on the stroke of mid - night To fly with me pre - pare thee.*

C. *Or che la chia - ve ab - bia - mo, non v'è da du - bi - tar, non*  
*A - way from here I'll bear thee, I have the lat - tice - key, I -*

C. *Figaro.* (trying to attract Bartolo's attention.)  
 B. *Bartolo.*  
 C. *Figaro.*  
 B. *Bartolo.*

vè da du - bi - tar, da du - bi - tar, da du - bi -  
 have the lat - tice - key, the lat - tice - key, the lat - tice -

*p*

C. *Figaro.*  
 B. *Bartolo.*  
 C. *Figaro.*  
 B. *Bartolo.*

tar. Ahi! Ahi! Che co-sa è sta-to? Un non sò  
 key. Oh me! oh me! What is the matter? Oh my poor

*Strings.*  
*p a tempo*

F. *Figaro.*  
 B. *Bartolo.*  
 C. *Figaro.*  
 B. *Bartolo.*

che, un non sò che nel-l'oc-chio! Guar-da-te, non toc-  
 eye! I've something neath my eye-lid! Look at it, do not

F. *Figaro.*  
 B. *Bartolo.*  
 C. *Figaro.*  
 B. *Bartolo.*

ca-te, sof-fia-te, sof-fia-te per pie-tà.  
 touch it, but blow it, with pain I scarce can see. *Wind*

*f*

R. *Rosina.*  
 C. *Figaro.*  
 B. *Bartolo.*  
 F. *Figaro.*

A mez-za not-te in  
 Up - on the stroke of

*p*

R.  
 pun - to, a - ni-ma mia, t'a - spet-to. Io  
 mid - night, Yes, dearest, I'll ex - pect thee, Thoult

*pp*

R.  
 già lì-stan-te af - fret - to che a te mi strin-ge - rà, che a te mi  
 guard me and pro - tect me, Thy love will set me free, thy love will

R.  
 strin - ge - rà, mi strin - ge - rà, mi strin - ge - rà.  
 set me free, thy love, thy love will set me free.

*p*

Count.  
*a piacere*  
 C.  
 O-ra av-vertir vi vo-glio, ca-ra, che il vo-stro fo-glio, per-chè non fos-se i-  
 Now, dearest, let me tell thee, Chanced id of late com-pel me Thy note to use in

*col canto*

*p*

(He gets up and has overheard the lovers)  
 Bartolo.  
 C.  
 nu-ti-le il mio tra-ve-sti-men-to Il suo tra-ve-sti-men-to? Ah!  
 B.  
 stra-ta-gem, Else I had been dis-cov-er'd. Else you had been dis-cov-er'd? A-

B. ah! bra-vi, bra - vis - simi! Sor A - lon-so, bra-vo! bra-vi! Bric -  
 ha! Well done, you hy - pocrites! Don A - lon-so! bra-vo! bra-vi! You

B. co - ni! bir - ban-ti! bir - ban-ti! brie -  
 scoundrels! you robbers! you robbers! you

*Via.*

B. co - ni! bri - co-ni! Ah voi tut - ti quanti, ah voi tut - ti  
 scoundrels! you robbers! You've vow'd to a - buse me, to cheat and ill -

B. quan-ti a - ve - te giu - ra - to di far-mi cre - par. Su fuo - ri, fur -  
 use me, To cheat and ill - use me, You will be my death, This league of de -

B. fan-ti, su fuo - ri, fur - fan-ti, su fuo - ri, fur - fan-ti, vi vo-glio ac-cop -  
 ceivers, this league of de - ceivers, this band of de - ceiv-ers Will sure be my

*Rosina.*

R. La te-sta vi gi-ra, la te-sta vi gi-ra, ma zit-to, Dot-  
Good Doctor, be qui-et, good Doctor, be qui-et, You're o-ver-ex-

*Count.*

C. La te-sta vi gi-ra, la te-sta vi gi-ra, ma zit-to, Dot-  
Good Doctor, be qui-et, good Doctor, be qui-et, You're o-ver-ex-

*Figaro.*

F. La te-sta vi gi-ra, la te-sta vi gi-ra, ma zit-to, Dot-  
Good Doctor, be qui-et, good Doctor, be qui-et, You're o-ver-ex-

B. par! death! Brie-You

R. to-re, ma zit-to, Dot-to-re, la te-sta vi gi-ra, la te-sta vi  
cit-ed, you're o-ver-ex-cit-ed, good Doctor, be qui-et, good Doctor, be

C. to-re, ma zit-to, Dot-to-re, la te-sta vi gi-ra, la te-sta vi  
cit-ed, you're o-ver-ex-cit-ed, good Doctor, be qui-et, good Doctor, be

F. to-re, ma zit-to, Dot-to-re, la te-sta vi gi-ra, la te-sta vi  
cit-ed, you're o-ver-ex-cit-ed, good Doctor, be qui-et, good Doctor, be

B. co-ni! bir-ban-ti!  
scoundrels! you ras-cals!

R. gi - ra, ma zit - to, Dot - to - re, vi fa - te bur - lar.  
qui - et, you're o - ver - ex - cit - ed, you're quite out of breath.

C. gi - ra, ma zit - to, Dot - to - re, vi fa - te bur - lar.  
qui - et, you're o - ver - ex - cit - ed, you're quite out of breath.

F. gi - ra, ma zit - to, Dot - to - re, vi fa - te bur - lar.  
qui - et, you're o - ver - ex - cit - ed, you're quite out of breath.

II. brie - co - ni! bir - ban - ti!  
You scoundrels, you rascals!

R. Ta - ce - te, ta -  
Be qui - et, be

C. Ta - ce - te, ta -  
Be qui - et, be

F. Ta - ce - te, ta -  
Be qui - et, be

II. Su fuo - ri, fur - fan - ti, vi voglio ac - cop - pa - re!  
You will be my death, you've all vowed to ill - use me!

R. ce - te, non ser - ve gri - da - re.  
qui - et, you've scold - ed e - nough now!

C. ce - te, non ser - ve gri - da - re.  
qui - et, you've scold - ed e - nough now!

F. ce - te, non ser - ve gri - da - re.  
qui - et, you've scold - ed e - nough now!

II. A - ve - te giu - ra - to di far - mi cre -  
You will be my death, oh, ye' band of de -

*cresc.* *poco* *a poco*



R. Ma zit - to, Dot - to - re, vi fa - te bur - lar, ta - ce - te, ta -  
 Good Doc - tor, be qui - et, You're quite out of breath, Be qui - et, be  
 C. Ma zit - to, Dot - to - re, vi fa - te bur - lar, ta - ce - te, ta -  
 Good Doc - tor, be qui - et, You're quite out of breath, Be qui - et, be  
 F. Ma zit - to, Dot - to - re, vi fa - te bur - lar, ta - ce - te, ta -  
 Good Doc - tor, be qui - et, You're quite out of breath, Be qui - et, be  
 B. pa - re, Su fuo - ri, fur -  
 ceiv - ers! You will be my  
 R. ce - te, non ser - ve gri - da - re, ta - ce - te, ta - ce - te, non ser - ve gri -  
 qui - et, you're o - ver - ex - cit - ed, be qui - et, be qui - et, you're quite out of  
 C. ce - te, non ser - ve gri - da - re, ta - ce - te, ta - ce - te, non ser - ve gri -  
 qui - et, you're o - ver - ex - cit - ed, be qui - et, be qui - et, you're quite out of  
 F. ce - te, non ser - ve gri - da - re, ta - ce - te, ta - ce - te, non ser - ve gri -  
 qui - et, you're o - ver - ex - cit - ed, be qui - et, be qui - et, you're quite out of  
 B. fan - ti, su fuo - ri, fur - fan - ti, vi vo - glio, vi vo - glio, vi voglio accop -  
 death, you have vow'd to ill - use me, you will be, I know it, you will be my  
 R. dar. L'a - mi - co de - li - ra, l'a - mi - co de - li - ra, (In - te - si già  
 breath, With rage and vex - a - tion He's quite lost his sens - es, (Poor wretch, he's be -  
 C. dar. L'a - mi - co de - li - ra, l'a - mi - co de - li - ra, (In - te - si già  
 breath, With rage and vex - a - tion He's quite lost his sens - es, (Poor wretch, he's be -  
 F. dar. L'a - mi - co de - li - ra, l'a - mi - co de - li - ra, (In - te - si già  
 breath, With rage and vex - a - tion He's quite lost his sens - es, (Poor wretch, he's be -  
 B. par. Di rab - bia, di sde - gno, di rab - bia, di sde - gno, di rab - bia, di  
 death, With rage and vex - a - tion I've quite lost my sens - es, in - sult - ed and

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R  
sia-mo, in - te - si già sia-mo, L'a - mi-co de - li - ra, la - mi - co de -  
nighted, poor wretch he's be - nighted, With rage and vex - a - tion he's quite lost his

C  
sia-mo, in - te - si già sia-mo, L'a - mi-co de - li - ra, la - mi - co de -  
nighted, poor wretch he's be - nighted, With rage and vex - a - tion he's quite lost his

F  
sia-mo, in - te - si già sia-mo, L'a - mi-co de - li - ra, la - mi - co de -  
nighted, poor wretch he's be - nighted, With rage and vex - a - tion he's quite lost his

B  
sde-gno mi sen - to cre - pa-re, Di rab-bia, di sde-gno, di rab-bia, di  
sleight-ed, I feel quite be - night-ed, With rage and vex - a - tion I've quite lost my

K  
li - ra! (In - te - si già sia-mo, non vo' re-pli - ca-re, in - te - si già sia-mo, in -  
sens-es, poor wretch he's be - nighted, poor wretch he's be - nighted, we all are u - nit-ed, we

C  
li - ra! (In - te - si già sia-mo, non vo' re-pli - ca-re, in - te - si già sia-mo, in -  
sens-es, poor wretch he's be - nighted, poor wretch he's be - nighted, we all are u - nit-ed, we

F  
li - ra! (In - te - si già sia-mo, non vo' re-pli - ca-re, in - te - si già sia-mo, in -  
sens-es, poor wretch he's be - nighted, poor wretch he's be - nighted, we all are u - nit-ed, we

B  
sde-gno, di rab-bia, di sde-gno mi sen - to cre - pa-re, di rabbia, di sde-gno, di  
sens-es, in - sult-ed and slighted, in - sult - ed and slighted, I feel quite be - nighted, I

K  
te - si già sia-mo, non vo' re-pli - ca-re non vo' re-pli - car!) La  
all are u - nit-ed, poor wretch he's be - night-ed, nor knows what he saith.) Good

C  
te - si già sia-mo, non vo' re-pli - ca-re non vo' re-pli - car!) La  
all are u - nit-ed, poor wretch he's be - night-ed, nor knows what he saith.) Good

F  
te - si già sia-mo, non vo' re-pli - ca-re non vo' re-pli - car!) La  
all are u - nit-ed, poor wretch he's be - night-ed, nor knows what he saith.) Good

B  
rab-bia, di sde-gno, di rab-bia, di sde-gno mi sen - to cre - par!  
feel quite be - night-ed, I feel quite be - night-ed, they will be my death!

2

R. car! Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par - tia - mo, non  
saith.) Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver - ex - cit - ed, you're

C. car! Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par - tia - mo, non  
saith.) Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver - ex - cit - ed, you're

F. car! Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par - tia - mo, non  
saith.) Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver - ex - cit - ed, you're

B. par! Bric - co - ni, bir - ban - ti, brie - co - ni, bir - ban - ti, brie - co - ni, bir - ban - ti, vi  
death. You band of de - ceivers, you scoundrels, you rascals, you band of de - ceivers, you

2

R. ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -  
quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

C. ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -  
quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

F. ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -  
quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

B. voglio accop - par, vi voglio accop - pa - re, vi voglio accop - pa -  
will be my death, I feel quite be - night - ed, I feel quite be - night -

*cresc.*

R. - re! (In - te - si già sia - mo, in -  
- ed! (We all are u - nit - ed, Poor

C. - re! (In - te - si già sia - mo, in -  
- ed! (We all are u - nit - ed, Poor

F. - re! (In - te - si già sia - mo, in -  
- ed! (We all are u - nit - ed, Poor

B. - re, brie - co - ni, bir - ban - ti, ah voi, tut - ti quan - ti a - ve - te giu  
- ed! You band of de - ceivers, you scoundrels, you ras - cals, You've vow'd to ill -

*cresc.*

R. *te wretch, - si he's già sia - - mo, non vè a re - pli -*  
 C. *te wretch, - si he's già be - night - - ed, Nor knows what he -*  
 F. *te wretch, - si he's già be - night-ed, poor wretch, he's be - night-ed, nor knows what he -*  
 B. *ra - to di far - mi ere - pa - re! Su fuo - ri, fur - fan - ti, vi vo - glio accop -*  
*buse me, You've vow'd to ill - use me, You band of de - ceiv - ers, you will be my -*

*Più mosso.*  
 R. *car, a re - pli - car, a re - pli - car.) Non ser - vegri - dar, non*  
 C. *saith, no, no, he knows not what he saith! You're quite out of breath, you're*  
 F. *car, a re - pli - car, a re - pli - car.) Non ser - vegri - dar, non*  
 B. *saith, no, no, he knows not what he saith! You're quite out of breath, you're*  
 F. *car, a re - pli - car, a re - pli - car.) Non ser - vegri - dar, non*  
 B. *saith, no, no, he knows not what he saith! You're quite out of breath, you're*  
 B. *par, si, ac - cop - par, si, ac - cop - par, vi vo - glio accop - par, vi*  
*death, yes, yes, you will, you'll be my death, you will be my death, you*

R. *ser - vegri - dar, non ser - vegri - dar!*  
 C. *quite out of breath, you're quite out of breath!*  
 F. *ser - vegri - dar, non ser - vegri - dar!*  
 B. *quite out of breath, you're quite out of breath!*  
 F. *ser - vegri - dar, non ser - vegri - dar!*  
 B. *quite out of breath, you're quite out of breath!*  
 B. *vo - glio accop - par, vi vo - glio accop - par!*  
*will be my death, you will be my death!*

(exeunt all except Bartolo.)

"Ah! disgraziato me!,"  
Recitative.

**Bartolo.**

**Voice.** Ah! di-sgra-zia-to me! ma co-me? ed i-o non mi accor-si di  
Oh, poor dis-tracted me! the vil-lain! how could he so complete-ly de-

**Piano.**

(Ambrosius and

nul-la! Ah! Don Ba-si-li-o sa cer-to qual-che co-sa. E-hi! chi è di là? chi è di là?  
ceive me? Ah! that Ba-si-li-o connivd with them to fool me. Ho-la! who's with-in? who's with-in?

**Bertha appear.)**

**B.** Sen-ti, Ambrogio: cor-ri da Don Ba-si-li-o qui rim-pet-to, di-gli ch'io qua-là-  
Lis-ten, Ambrosius, this ve-ry moment go to Don Ba-si-li-o, tell him I want to

spetto, che venga immanti-nen-te, che ho gran co-se da dir-gli, e ch'io non va-do, per-  
see him on matters of im-portance, where de-lay would be fa-tal; I cannot go, say to

(exit Amb.) (to Bertha.)

chè, perchè, perchè ho di gran ra-gio-ni. Va su-bi-to. Di guar-dia tu  
him, because, because there are weighty reasons. Go in-stant-ly. You down-stairs will

(Exit.)

pian-ta-ti al-la por-ta, e po-i-no, no (Non me ne fi-do) Io stesso ci sta-rò.  
watch that no one en-ters, you'll call me. no, no (I cannot trust her.) I'd bet-ter go my-self.

Nº 16. "Il vecchiotto cerca moglie.",  
Recit and Aria.

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*Bertha.*

*Ber.* Che vecchio sospet-to-so! va-da pu-re, e ci sti-a fin-chè cre-pa! Sem-pre  
He's always so sus-picious! first he sends me, then he countermands direct-ly. What a

*Ber.* gri-di e tu-mul-ti in que-sta ca-sa: si li-ti-ga, si pian-ge, si mi-nac-cia—  
household! Nothing else but scolding and wrangling, such quarrel-ling, complaining, such ill-temper—

*Ber.* sì, non v'è un'o-ra di pa-ce con questo vecchio a-va-ro e bronto-lo-ne. O che  
such not a moment of qui-et I ev-er have with this in-triguing old mi-ser! I will

*Ber.* ca-sa! oh che ca-sa in con-fu-sio-ne!  
leave him. How I wish for some kind ad-vis-er!

*Allegro.*

*Viol.*

*Strings*

*Wind.*

*f* *p* *f* *p* *f* *p*

Bertha.

Il vec-chiet-to cer-ca mo-glie, vuol ma-  
Ev'-ry grey-beard needs must mar-ry, And the

ri-to la ra - gazza, quello fre-me, que-sta è pazza, tut-ti e due son da le-gar,  
maiden will not tar-ry, I'll a husband is pro-vided; Both the selfsame way are mad,

si, si, tut-ti e due son da le-gar, si, si, tut-ti e  
yes, yes, both the selfsame way are mad, yes, yes, both the

due son da le-gar, tut-ti e due son da le-gar, tut-ti e  
selfsame way are mad, both the selfsame way are mad, both the

due son da le-gar, tut-ti e due son da le-gar, tut-ti e  
selfsame way are mad, both the selfsame way are mad, both the



B. *due son da le - gar!*  
self-same way are mad!

*Ma che co - sa è que - sta -*  
What's the cause of this con -

*mo - re,*  
fu - sion?

*che fa tut - ti de - li - rar?*  
What's this love that makes them mad?

*Ma che co - sa è que - sta - mo - re,*  
What's the cause of this con - fusion?

*che fa*  
What's this

*tut - ti de - li - rar? Egli è un ma - le u - ni - ver - sa - le, u - na*  
love, that makes them mad? The com - plaint is u - ni - ver - sal, Tis a glamour, an il -

*a piacere*  
*co - re, u - na sma - ni - a, un piz - zi - co - re, un sol - le - ti - co, un tor - men - to. Po - ve -*  
*lu - sion, 'tis a glamour, an il - lu - sion, 'Tis a crav - ing, what can heal it? I my -*

*cresc.*



ri-na, anch'io lo sen - to, po-ve - ri-na, anch'io lo sen -  
self be-gin to feel it, I my-self be-gin to feel

to, po-ve - ri-na, anch'io lo sen-to, nè sò co-me fi - ni - rà, nè sò  
it, I my-self be-gin to feel it, I am ev - 'ry whit as bad, I am

co-me fi - ni - rà, nè sò co-me fi - ni - rà.  
ev - 'ry whit as bad, I am ev - 'ry whit as bad!

Oh vec-chia - ia ma-le - det-ta! Son da tut - ti di-sprez - za-ta, e vec-  
Ah, my youth-ful days are o-ver, Vain to sigh now for a lov-er, I am  
*stacc.*

chiet - ta di-spe - ra - ta, mi con-vien co-sì cre-par, sì, sì, mi con-  
spite-ful, I am fright-ful, There's no comfort to be had, no, no, there's no -

vien co-sì cre-par, sì, sì, mi con-vien co-sì cre-par, mi con-  
 comfort to be had, no, no, there's no comfort to be had, there's no

vien co-sì cre-par, mi con-vien co-sì cre-par, mi con-  
 com - fort to be had, there's no com - fort

*Più mosso.*  
 sì cre-par, e vec-chiet-ta di-spe-ra-ta, mi con-vien co-sì cre-par,  
 to be had. I am spite-ful, I am fright-ful, there's no comfort to be had,

mi con-vien co-sì cre-par, e vec-chiet-ta di-spe-ra-ta, mi con-  
 there's no com - fort to be had; I am spiteful, I am frightful, there's no

vien co-sì cre-par, mi con-vien co-sì cre-par,  
 comfort to be had, there's no com - fort to be had,

B  
mi con-vien co-sì cre-par, mi con-vien co-  
there's no com-fort to be had, there's no com-fort

R  
sì cre-par, co-sì cre-par, co-sì cre-par,  
to be had, no, there's no com-fort to be had,

R  
mi con-vien co-sì cre-par!  
there's no com-fort to be had!

(Exit.)

“Dunque voi Don Alonso non conoscete affatto?,

**Recitative.**

Room with barred windows, as in the first Act.

Bartolo (ushering in Basilio.) Basilio. Bartolo.

B.  
Dunque voi Don A-lon-so non co-no-sce-te af-fat-to? Af-fat-to. Ah  
Do you mean then to tell me you do not know A-lon-so? I don't, sir. Then,

**Basilio.**

cer - to, il Con - te lo mandò. Qualche gran tra - di - men - to si prepa - ra. Io poi di - co che quell'a -  
doubtless he's sent here by the Count. Be assur'd that some scheme's in preparation. And I tell you that Don A -

**Bartolo.** **Basilio.**

mi - co e - ra il Con - te in per - so - na. Il Con - te? Il Con - te. (La bor - sa parla  
lon - so is the Counthimself in person. You think so? I know it. (The purse told me dis -

**Bartolo.**

chia - ro.) Sia chi si vuo - le, a - mi - co, dal No - ta - ro vo' in que - sto pun - to an -  
tinctly.) Well, if it were so, the need is all the great - er at once to call the

**Basilio.**

da - re; in questa se - ra sti - pu - lar di mie noz - ze io vo' il con - tratto. Il No - tar? sie - te  
lawyer; this ver - y evening he must come and draw up the contract of my marriage. What? to - night? are you

**B.**

mat - to? pio - ve a tor - ren - ti, e po - i que - sta se - ra il No - ta - ro e impe -  
cra - zy? rain pours in tor - rents; besides, too, I was told that this evening he has

**Bartolo.**

gna - to con Fi - ga - ro; il bar - bie - re ma - ri - ta sua ni - po - te. U - na ni - po - te? Che ni -  
business with Fi - ga - ro, for the barber bestows his niece in marriage. His niece in marriage? You are

po-te? Il bar-bie-re non ha ni-po-ti. Ah! qui vè qual-che imbroglia. Que-sta not-te i bric-  
raving! why the barber has no re-lations! Ah here I spy a pit-fall! They're determined I this

co-ni me la vo-glio-no far; pre-sto, il No-ta-ro qua ven-ga sul-li-  
eve-ning shall fall in-to some trap. Mark me. Send that lawyer to me this ve-ry

(gives him a key.)  
stan-te, ec-co la chia-ve del por-to-ne: an-da-te pre-sto, per ca-ri-  
in-stant, here, with this latch-key you can en-ter; lose not a mo-ment, for pi-ty's

Basilio. (Exit.) Bartolo.  
tà. Non te-me-te: in due sal-ti io tor-no qua. Per for-za o per a-  
sake! I am off, sir, pray be pa-tient till I re-turn. If need be, vi-o-lent

mo-re Ro-si-na avrà da ce-de-re, co-spet-to! Mi vien un'al-tra i-de-a.  
measures shall force the girl to marry me; but soft-ly! I have a new i-de-a.

(takes the letter given him by the Count, out of his pocket.)

Que-sto bi-gliet-to che scrisse la ra-gaz-za ad Al-ma-vi-va po-tria ser-vir. Che  
Here is the let-ter Ro-si-na wrotethis day to Count Al-ma-vi-va; this may serveme. oh,

B.  
col-po da ma-e-stro! Don A-lon-so, il brie-co-ne, sen-za vo-ler-lo mi diè lar-mijn ma-no.  
What a stroke of genius! Don A-lon-so, though a rascal, 'gainst this in-tention has supplied my weapon.

(Rosina comes from her room without look-

II.  
Eh-i! Ro-si-na, Ro-si-na, a-van-ti, a-van-ti, del vo-stro aman-te  
Ho there! Ro-si-na, Ro-si-na, come here, child, come here, child! of your fine lov-er

ing up.)  
B.  
i-o vi vo' dar no-vel-la. Po-ve-ra scia-gu-ra-ta! in ve-ri-tà col-lo-ca-ste assai  
I have news that will surprise you. Poor simple hearted darling! I am quite griev'd, but you've plac'd your af-

II.  
be-ne il vo-stro affet-to! del vo-stro a-mor sap-pia-te ch'ei si fa giuo-co in  
fec-tion on one who's worthless! One who de-rides your fa-vors, I'm griev'd to tell it, be-

(gives the letter to Rosina.) Rosina e Bartolo.  
B.  
send un'al-tra amante; ec-co la pro-va. Oh cie-lo! il mio bi-gliet-to! Don Alonso e il bar-  
fore anoth-er mistress. This note will prove it. My letter! how did you get it? Don Alonso and the

II.  
bie-re congiu-ran-con-tro vo-i; non vi fi-da-te. Nel-le brac-cia del Con-te d'Al-ma-  
barber are both in league a- gainst you; they would betray you. In the pow'r of the vile Count Al-ma-

**Rosina.**

vi - va vi vo - glio - no con - dur - re. (In braccio a un al - tro! Che mai sen - to! ah Lin -  
vi - va they have resolved to place you. (Count Al - ma - vi - va! Can this be so? Oh Lin -

do - ro! ah tra - di - to - re! ah sì! ven - det - ta! e veg - ga, vegga quell'empio chi è Ro -  
do - ro! Art thou a traitor? But I'll have vengeance! And teach thee, heartless betrayer, to know Ro -

**Bartolo.**

si - na.) Di - te - Si - gno - re, di spo - sar - mi vo - i bra - ma - va - te. E il  
si - na.) Tell me, good Doc - tor, do you still wish to be - come my hus - band? More than

**Rosina.**

vo - glio. Eb - ben, si fac - cia! i - o son con - ten - ta! ma al - lì -  
ev - er! I now con - sent, then; take me, I am will - ing; but on the

stan - te. U - di - te: a mezza not - te qui sa - rà l'in - de - gno con Fi - ga - ro il bar -  
in - stant. I'll tell you: When it is midnight, he this room will en - ter, with Fi - ga - ro as

**Bartolo.**

bier; con lui fuggi - re per spo - sar - lo io vo - le - va. Ah scel - le - ra - ti! Cor - ro a sbar - rar la porta.  
well; all is arranged that then we fly from here together. Oh, band of scoundrels! I'll run the door to fasten.

Rosina.

Bartolo. 269

R.  
H.  
Ah! mio si-gno-re! En-tran per la fi-ne-stra. Han-no la chiave. Non mi  
That will be use-less, they'll come in by the window. They have the key. Then I

H.  
muo-vo di qui! Ma e se fos-se ro-ar-ma-ti? Fi-glia mi-a, poi-  
won't stir from here! But, should they bring swords or ri-fles! Oh Ro-si-na, since

H.  
chè ti sei sì bene il-lu-mi-na-ta, facciam co-sì. Chiu-di-ti a chia-ve in ca-me-ra; io  
you are now so well disposed towards me, come to my aid. Go to your room and lock the door while

H.  
vo a chiamar la for-za; di-rò che son due la-dri, e co-me ta-li, cor-po di  
I bring the po-lice here; I'll say that they are robbers, they'll be im-prisoned. Yes, by my

H.  
bac-co! l'a-vre-mo da ve-de-re! Fi-glia, chiu-di-ti pre-sto:  
conscience! these tricks we'll put an end to! Come, dear, quick to your chamber,

R.  
H.  
Rosina. (exeunt.)  
io va-do vi-a. Quan-to, quan-to è cru-del la sor-te mi-a!  
for time is wearing. Wretched, wretched my fate! 'tis past all bear-ing!



## No 17. Storm.

From the windows flashes of lightning are seen, and thunder is heard throughout this movement. When the storm subsides the shutters are opened from without, and Figaro, followed by the Count, enters by the window; they are both wrapped in cloaks, and Figaro carries a lantern.

*Allegro.*

*p*

*Fl.*

*3*

*Viola*

*pp*

*Cello & Viola*

*Fl. & Cl.*

*mf*

*C. Bass.*

*Cello*

*Tutti.*

*f*

The musical score is written for piano and various woodwinds. It begins with a piano (*p*) dynamic and an *Allegro* tempo. The first system shows the piano part with a treble and bass clef, and woodwinds (Flute and Viola) with treble clefs. The piano part has a triplet of eighth notes in the right hand. The second system continues the piano part with a treble and bass clef. The third system introduces the Flute and Clarinet (*Fl. & Cl.*) with a mezzo-forte (*mf*) dynamic. The fourth system continues the piano part with a treble and bass clef. The fifth system continues the piano part with a treble and bass clef. The sixth system is marked *Tutti.* and features a forte (*f*) dynamic. The seventh system continues the *Tutti* section with a treble and bass clef. The score is written in 2/4 time and ends with a double bar line.

This page of musical notation consists of eight systems of staves. The notation is complex, featuring many chords and arpeggios. The dynamics are marked as *ff*, *f*, *p*, and *cresc.*. There are also markings for octaves (*8va*) and triplets (*3*). The notation is in a key with two flats and a 4/4 time signature.

This musical score page contains measures 272 through 287. It is written for piano (p) and strings (Str.). The key signature is B-flat major (two flats). The piano part features complex textures with triplets, sixteenth-note runs, and dynamic markings such as *sempre ff* (measures 272-273), *dim.* (measure 285), and *fog.* (measure 286). The string part provides harmonic support with sustained chords and moving lines. Specific string parts are labeled: *Vln.* (Violin) in measures 272-273, *Wind* (Wind) in measure 272, and *Cer.* (Cello) in measure 286. Measure numbers 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, and 287 are indicated at the bottom of the system.

*Fl*  
*p*  
*Tremolone Cello & Bass! sust.*  
*Strings*  
*Cello*  
*Basso*  
*ppp*

## Nº 18. "Ah qual colpo inaspettato.,,"

## Recitative and Trio.

Voice. *F.*  
*C.*  
*Figaro.*  
*Count.*  
Al-fi-ne ec-co-ci qua. Fi-ga-ro, dammi man. Po-ter del  
One more step, and here we are. Fi-ga-ro, lend a hand! Great Father  
Piano. *p*

*C.*  
*F.*  
*Figaro:*  
*Count.*  
mon-do! che tem-po india-vo-la-to! Tempo da innamo-ra-ti. Ehi, fám-mi  
Neptune, this night is down up-on us! Ah, sir, 'tis lovers' weather. Come, strike a

(Figaro strikes a light)

Figaro. (spying about)

Count.  
(with transport)

C.  
F.  
lu-me. Do-ve sa-rà Ro-si-na? O-ra ve-dre-mo ec-co-la appunto. Ah mio te-  
light here. Where shall we find Ro-si-na? She must be near us look, she is coming. At last, my

Rosina. (repelling him)

R.  
K.  
so-ro! In-die-tro, a-ni-ma scelle-ra-tu! io qui di mia stolta cre-du-li-tà ven-ni sol-  
treasure! Unhand me, your base designs are known, sir! I thought my too credulous heart was yours when I be-

R.  
K.  
tan-to a ri-pa-rar lo scor-no; a di-mostrar-ti qual so-no, e qua-le a-man-te per-  
liev'd you, believ'd you truly lov'd me; but you shall feel my re-sentment, and you shall know that you've

Count.

Figaro.

R.  
C.  
F.  
de-sti: a-ni-ma in-de-gna e sco-no-scen-te! Io son di sas-so! Io non ca-pi-sco  
lost me; worthless de-ceiver, ungrateful ribald! I'm turn'd to marble! All this is quite be-

Count.

Rosina.

F.  
C.  
R.  
nien-te. Ma per pie-tà Ta-ci. Fin-ge-sti a-mo-re per ven-der-mi al-le  
yond me. For pi-ty's sake Silence! A vile pre-ten-der, you sought but to be-

Count.

R.  
C.  
vo-glie di quel tuo vil Con-te Al-ma-vi-va! Al Con-te! Ah sei de-  
tray me to your base em-ploy-er, Al-ma-vi-va! Is that it? Oh blest de-

C.  
lu - sa! oh me fe - li - ce! a - dunque tu di ve - ra - ce a - mo - re a - mi Lin -  
lu - sion! hap - py im - pos - ture! Ro - si - na! say, dost thou love sincerely the poor Lin -

Rosina. Count.  
C.  
dor? ri - spon - di! Ah si! T'a - mai pur trop - po! Ah! non è  
dor? Oh tell me. I do! I love him fond - ly! Ah! 'tis the

(he kneels before her, throwing off  
C.  
tempo di più ce - lar - si, a - ni - ma mi - a: rav - vi - sa co - lui che sì gran  
moment for my un - mask - ing. Turn, oh my sweetest, and lis - ten, be - hold thy fond a -

his cloak, which Figaro takes up)  
C.  
tem - po se - gui tue trac - cie, che per te so - spi - ra, che sua ti vuo - le;  
dor - er, him, who so long hath follow'd in thy foot - steps with true de - vo - tion;

C.  
mi - ra - mio mio te - so - ro, Al - ma - vi - va son i - o, non son Lin - do - ro!  
Love was the sole deceiver, to thy heart I'm Lin - do - ro, else Al - ma - vi - va!

276 Andante Rosina.

R. (Ah! qual col - po,  
(Oh! what rap - ture, ah! qual colpo ina-spet-  
oh what unex-pected

ta - to! E - gli stes - so? oh ciel! che  
rap - ture! He was faith-ful, oh bliss! oh

sen - to! Di - sor - pre - sa e di con -  
plea - sure! 'Tis my own then, the heart I

ten - to son vi - ci - na a de - li -  
treasure! Joy - ful mo - ment too sweet to

rar!)  
hear! Figaro.

F. (Son ri - ma - sti sen - za fia - to: o - ra muo - ion di con -  
(Now we're al - most dead with rap - ture, And just now 'twas all dis -

*p* *fag.*

Count.

C. (Qual tri -  
(Oh, she

F. ten-to. Guar-da, guarda il mio ta-len-to che bel col-po sep-pe far!)  
pleasure! Henceforth Fi-ga-ro's at lei-sure, Having joind the happy pair.)

C. on - fo, qual tri-on-fo i-na-spet - ta - to! me fe -  
loves me! oh what un-ex-ampled plea - sure! My con -

C. li - ce! oh bel mo - men - - - to! Ah! d'a -  
tent-ment ex-ceeds all mea - - - sure, 'Tis my

C. mo - re e di con - ten - to son vi -  
own now, the heart I trea - - sure, Joy - ful



C. *ci - no a de - li - rar!)*  
*mo - ment, too sweet to bear!)*  
*Figaro.*

(*Son ri - ma - sti sen - za fia - to, sen - za fia -*  
*(Now we're al - most dead with rapture, dead with rap -*

F. *to: O - ra muo - ion di con - ten - to, di con - ten - to. Guar - da,*  
*ture, And just now 'twas all dis - plea - sure, all dis - plea - sure. Henceforth,*

F. *guar - da, guar - da, guarda il mio ta - len - to, guarda, guarda il mio ta -*  
*hence - forth, henceforth Fi - ga - ro's at lei - sure, henceforth Fi - ga - ro's at*

R. *len - to che bel col - po, che bel col - po sep - pe far!)*  
*leisure, quite at leisure, having join'd the hap - py pair!)*  
*Rosina. Mio si -*  
*Oh, my*

*Cor. sust.*

R. C. Count.

gnor! ma vo - i - ma i - o - Ah! non  
lord! but can I, but will you - Ah, not

*Fag.*

C. più, ah non più, non più, ben mi-o. Il bel no-me di mia  
thus, Ah not thus shalt thou ad-dress me, As thy husband I would

Rosina.

R. Il bel no-me di tua  
As my husband, Oh en -

C. spo - sa, i - dol mio, t'at - ten - de già, sì, -  
claim thee, If thy hand thou'lt not de - ny, Yes,

R. spo - sa! Oh qual gio - ia al cor mi dà! Ah! mio si-gno-re! ah! mio signo-  
chantment! Ah, thou know'st my fond re - ply! Oh more than happy! Oh my belov'd

C. Sei contenta?  
Say thou'rt happy?

*ff*

R. re! Dol - ce no - do av - ven - tu -  
one! Bright and smil - ing the fu - ture

Figaro. (imitating)

(No - do.)  
(smil - ing,)

R. ra - to, che fai pa - ghi i miei de -  
beck - ons, Doubts and ter - rors are fled for

(An - dia - mo!)  
(and ter - rors,)

R. Count.  
si - ri! Dol - ce no - do av - ven - tu -  
ev - er! Bright and smil - ing the fu - ture

(No - do,) Pre - sto an -  
(smil - ing,) Hasten a -

R. ra - to, che fai pa - ghi i miei de -  
beck - ons, Doubts and ter - rors are fled for

dia - mo! way now! (Pa - ghi.) Vi sbri -  
(ter - rors,) Time is

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**Rosina.**

R. Al-la fin de' miei mar-ti-ri, al-la fin de' miei mar-  
 Oh, what bliss, no more we sev-er, oh, what bliss, no more we

**Count.**

C. sir! Al-la fin de' miei mar-ti-ri,  
 e'er! Oh, what bliss, no more we sev-er,

**Figaro.**

F. ga-te! pressing. Pre-sto andiamo, presto andiamo, vi sbrì-  
 Come away now, leave your billing and your

*p*

R. ti-ri-tu sen-ti sti, a-mor, pie-  
 sev-er, Ev-'ry dan-ger we de-

C. tu sen-ti sti, a-mor, pie-tà, a-mor, pie-  
 Ev-'ry dan-ger we de-fy, yes, we de-

F. ga-te, via la-scia-te quei so-spi-ri, via la-scia-te quei so-  
 coo-ing, Come, we must be up and do-ing, come a-way, now come a-

R. tà, tu sen-  
 fy, ev-'ry

C. tà, tu sen-  
 fy, ev-'ry

F. spir, pre-sto andiam, pre-sto andiam, pre-sto andiam per ca-ri-tà,  
 way, come a-way, come a-way, Fly while yet there's time to fly,

*tr* *tr* *cl.*

R. ti - - sti, a - mor, pie -  
dan - - ger we now de -

C. ti - - sti, a - mor, pie -  
dan - - ger we now de -

F. presto andiam, presto andiam, presto andiam per ca - ri - tà!  
come a - way, come a - way, fly while yet there's time to fly!

*Strings*

R. tà! Ah!  
fy. Ah!

C. tà!  
fy. Ah!  
Ah!

F. Figaro.  
Ah!  
Ah!

*fl.*

R. a mor, pie  
Yes, we de

C. a mor, pie  
Yes, we de

F. Se si tar-da, i miei rag-gi - ri fan - no fia - sco in ve - ri -  
Cease your bill - ing and your coo - ing, fly while yet there's time to

Wind sus - tain

R. tà.  
fy.

C. tà.  
fy.

F. tà, si, si, fanno fiasco, fanno fiasco!  
fly, come, come, come away now, come away now!

Figaro.

F. Ah! co - spet - to! che ho ve - du - to? co - spet - to! che ho ve -  
Oh, con - fu - sion! what's to do now? Con - fu - sion! what's to

Tutti

f

cresc.

F. du-to? Al-la por-ta u-na lan-ter-na, al-la por-ta u-na lan-  
do now? Just be-low us there is a lan-tern, just be-low us there is a

F. ter-na, due per-so-ne! due per-so-ne! due per-so-ne! che si  
lan-tern And two per-sons, yes, two per-sons, with a lan-tern I es-

C. Count.  
Hai ve-du-to due per-so-ne?  
Just be-low us are two per-sons?

F. fa?  
py! Sì, si-gnor. Yes, my lord! Sì, si- Yes, my

C. U-na lan-ter-na?  
One with a lan-tern?

F. gnor.  
lord! Al-la por-ta, al-la por-ta, sì, sì-  
Just be-low us, with a lan-tern, yes, my

Allegro.

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Rosina.

Count. How to fly? how to fly?

Che si fa? che si fa? Zit-ti zit-ti, pia-no pia - no, non fac -

How to fly? how to fly? Let us fly by yonder win - dow, While they

gnor. Che si fa? che si fa?

lord. How to fly? how to fly?

Allegro

ff

Cl. & Fag.

Strings pizz

p

C. cia-mo con-fu - sio - ne; per la sca - la del bal - co - ne presto andiamo via di

en-ter in to stay - us, Not a whisper shall be - tray - us, Come a-way, for danger's

Rosina.

Zit-ti zit-ti, pia-no pia - no, non fac-cia-mo con-fu - sio - ne; per la

Let us fly by yonder win - dow While they en-ter in to stay - us, Not a

qua,

nigh.

non fac-cia-mo con-fu - sio - ne;

While they en-ter in to stay - us,

Cl. & Fag.

p

R. sca - la del bal - co - ne pre-sto andiamo via di qua. Figaro.

whisper shall be - tray - us, Come a - way, for danger's nigh.

C. pre-sto andiamo via di qua. Zit-ti zit-ti, pia-no

F. Come a - way, for danger's nigh. Let us fly by yonder

p



Rosina.

R. *Count.* Non fac-cia-mo con-fu - sio - ne; pre-sto  
While they en-ter in to stay us, Come a -

C. Non fac-cia-mo con-fu - sio - ne; pre-sto  
While they en-ter in to stay us, Come a -

F. pia - no! Non fac-cia-mo con-fu - sio - ne; per la sca - la del bal - co - ne. pre-sto an -  
win - dow, While they en-ter in to stay us, Not a whisper shall be - tray us, Come a -

R. pre-sto via di qua, per la sca - la del bal - co - ne, pre-sto an -  
way, for dan-ger's nigh. Let us fly by yon-der win-dow, Come a -

C. pre-sto via di qua, per la sca - la del bal - co - ne, pre-sto an -  
way, for dan-ger's nigh. Let us fly by yon-der win-dow, Come a -

F. dia - mo via di qua, per la sca - la del bal - co - ne, pre-sto an -  
way, for dan-ger's nigh. Let us fly by yon-der win-dow, Come a -

R. *sotto voce* dia - mo via di qua, pia - no, pia - no, per la  
way for dan-ger's nigh, soft - ly, soft - ly, let us

C. *sotto voce* dia - mo via di qua, pia - no, pia - no, per la  
way for dan-ger's nigh, soft - ly, soft - ly, let us

F. *sotto voce* dia - mo via di qua, pia - no, pia - no, per la  
way for dan-ger's nigh, soft - ly, soft - ly, let us

R. sca - la del bal - co - ne pre - sto an - dia - mo via di qua. Zit - ti  
fly by yon - der win - dow, come a - way, for dan - ger's nigh. Let us

C. sca - la del bal - co - ne pre - sto an - dia - mo via di qua.  
fly by yon - der win - dow, come a - way, for dan - ger's nigh.

F. sca - la del bal - co - ne an - dia - mo via di qua.  
fly by yon - der win - dow, come, come, for dan - ger's nigh.

*fag*

R. zit - ti, piano pia - no, non fac - ciamo con - fu - sio - ne; per la sca - la del bal -  
fly by yonder win - dow, While they enter in to stay us, Not a whisper shall be -

C. Zit - ti zit - ti, non fac - ciamo con - fu - sio - ne; zit - ti  
Come a - way, then, while they enter in to stay us, come a -

F. Zit - ti zit - ti, non fac - ciamo con - fu - sio - ne; zit - ti  
Come a - way, then, while they enter in to stay us, come a -

R. co - ne pre - sto an - dia - mo via di qua, per la sca - la del bal - co - ne pre - sto an -  
tray us, Come a - way, for danger's nigh. Let us fly by yon - der win - dow, come a -

C. zit - ti, pre - sto an - dia - mo via di qua, per la sca - la del bal - co - ne pre - sto an -  
way, then, come a - way, for danger's nigh. Let us fly by yon - der win - dow, come a -

F. zit - ti, pre - sto an - dia - mo via di qua, per la sca - la del bal - co - ne pre - sto an -  
way, then, come a - way, for danger's nigh. Let us fly by yon - der win - dow, come a -

*sotto voce*

R. *sotto voce*  
 dia - mo - via - di - qua! Pia - no, pia - no, per la sca - la  
 way, for dan - ger's nigh! Soft - ly, soft - ly, let us fly by

C. *sotto voce*  
 dia - mo - via - di - qua! Pia - no, pia - no, per la sca - la  
 way, for dan - ger's nigh! Soft - ly, soft - ly, let us fly by

F. *sotto voce*  
 dia - mo - via - di - qua! Pia - no, pia - no, per la sca - la  
 way, for dan - ger's nigh! Soft - ly, soft - ly, let us fly by

*p*

R.  
 del bal - co - ne pre - sto an - dia - mo via di qua, zit - ti, piano,  
 yon - der win - dow, Come a - way, for dan - ger's nigh, silence, caution,

C.  
 del bal - co - ne pre - sto an - dia - mo via di qua, zit - ti, piano,  
 yon - der win - dow, Come a - way, for dan - ger's nigh, silence, caution,

F.  
 del bal - co - ne an - dia - mo via di qua, zit - ti, piano, zit - ti,  
 yon - der win - dow, a - way, for dan - ger's nigh, silence, caution, silence,

*p*

R.  
 zitti, piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua,  
 silence, caution, not a whisper shall be - tray us, come a - way, for danger's nigh.

C.  
 zitti, piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua,  
 silence, caution, not a whisper shall be - tray us, come a - way, for danger's nigh.

F.  
 piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua. Zit - ti,  
 caution, not a whisper shall be - tray us, come a - way, for danger's nigh. Silence,

*mf* *p*

R. *zit-ti, piano, zit-ti, pia-no, per la sca - la del bal - co - ne pre-sto an-*  
*Silence, caution, silence, caution, Not a whisper shall be - tray us, come a -*

C. *zit-ti, piano, zit-ti, pia-no, per la sca - la del bal - co - ne pre-sto an-*  
*Silence, caution, silence, caution, Not a whisper shall be - tray us, come a -*

F. *piano, zit-ti, piano, per la sca - la del bal - co - ne pre-sto an-*  
*caution, silence, caution, Not a whisper shall be - tray us, come a -*

R. *dia-mo via di qua, pre - sto andiam via di qua, via di*  
*way, for dan-ger's nigh, come a - way, come a - way, come a -*

C. *dia-mo via di qua, pre - sto andiam via di qua, via di*  
*way, for dan-ger's nigh, come a - way, come a - way, come a -*

F. *dia-mo via di qua, pre - sto andiam via di qua, via di*  
*way, for dan-ger's nigh, come a - way, come a - way, come a -*

(they are about to go)

R. *qua, via di qua, via di qua, via di qua.*  
*way, come a - way, come a - way, come a - way.*

C. *qua, via di qua, via di qua, via di qua.*  
*way, come a - way, come a - way, come a - way.*

F. *qua, via di qua, via di qua, via di qua.*  
*way, come a - way, come a - way, come a - way.*

## "Ah disgraziati noi!,

## Recitative.

**Figaro.** **Count.** **Figaro.** **Count.** **Figaro.**

F. C. Ah, disgraziati noi! co-me si fa? Che avvenne ma-i? La scala- Ebben? La  
Oh, now we're quite undone! what shall we do? What is the matter? The ladder! Well, what? The

**Count.** **Figaro.** **Count.**

F. C. sca-la non v'è più. Che di-ci? Chi mai l'a-vrà le-va-ta? Qual in-ciam-po cru-  
ladder's dis-ap-pear'd. Pro-vok-ing! Who-ev-er has re-mov'd it? Now how can we es-

**Rosina.** **Figaro.**

C. R. F. del! Me sventura-ta! Zi-zitti, sento gente- O-ra ci sia-mo, signor mi-o, che si  
cape? Oh, all is lost now! Hush! silence! they are coming. I'm at my wit's end, how to aid you I don't

**Count.** (wraps himself in his cloak) **Figaro.** (they retire to the side) **Basilio.** (whispering)

F. C. R. F. fa? Mia Ro-si-na, co-rag-gio! Ec-co-li qua. Don Bar-to-lo, Don  
know. Oh my dearest, have courage! Oh, here they are. Don Bar-to-lo, Don

**Figaro.** **Count.** (whispering) **Figaro.**

B. F. C. Bar-to-lo! Don Ba-si-li-o. E quell' al-tro? Ve', ve', il no-stro No-ta-ro. Al-le-gra-  
Bar-to-lo! 'Tis Ba-si-li-o. Who's the other? By Jove, that's my friend the lawyer; all will go

(comes forward)

F. men-te! la-scia-te fa-re a me. Si-gnor No-ta-ro: do-ve-va-te in mia ca-sa sti-pu-  
well now. Leave ev-ry-thing to me. Well, friend, good ev'ning. You re-mem-ber, to-night you were to

F. lar questa se-ra il con-trat-to di noz-ze fra il con-te d'Al-ma-vi-va e mia ni-  
draw up the contract of the marriage ap-point-ed be-tween Count Al-ma-vi-va and my young

(The notary takes out a document)

F. po-te. Gli spo-si, ec-co-li qua. A-ve-te in-dos-so la scrit-tu-ra? Be-  
niece. The parties met here by chance. Say, have you brought the contract with you? How

Basilio. Count. (takes Basilio aside; signs him to be si-  
lent whilst he draws a ring from his finger)

F. nis-si-mo. Ma piano, Don Bar-to-lo do-v'è? Ehi! Don Ba-si-li-o, que-st'a-  
for-tu-nate! But softly, Don Bar-to-lo's not here! Eh! Don Ba-si-li-o, here's a

Basilio. Count.

C. nello e per vo-i. Ma i-o Per vo-i vi so-no ancor due palle nel cervello se v'oppo-  
token of my friendship. But can I Pray keep it, or you may have a bullet in your cranium, if you op-

Basilio. (takes his ring) Count. (signing)

C. ne-te. Oi-bò! prendo l'a-nel-lo! Chi fir-ma? Ec-co-ci qua. Son te-sti-mo-ni  
pose me. Oh, fie! I'd rather not, sir! Who signs this? All that are here. Ye both are witness,

**Figaro.** **Count.**

Fi-ga-ro e Don Ba-si-lío. Es-sa è mia spo-sa. Ev-vi-va! Oh mio con-  
 Fi-ga-ro and Don Ba-si-lío. I wed this la-dy. Vic-to-ria! Mo-ment of

(As the Count kisses Rosina's hand and Figaro grotesquely embraces Basilio, Don Bartolo enters with an officer and a patrol of soldiers.)

**Rosina.** **Figaro.**

ten-to! Oh so-spi-ra-ta mi-a fe-li-ci-tà! Ev-vi-va!  
 rap-ture! Oh bless-ed hour, ful-fill-ing my dear-est hopes. Vic-to-ria!

**Bartolo.** (pointing at Figaro and the Count) **Figaro.** **Bartolo.**

Fermi tut-ti. Ec-co-li qua. Col-le buo-ne, si-gnor. Si-gnor, son la-dri, ar-re-  
 All attention! Those are the men. I'm your servant, good sirs. These men are robbers! do your

**Officer.** **Count.**

sta-te, ar-re-sta-te! Mio si-gno-re\_ il suo no-me? Il mio no-me è quel d'un  
 du-ty, and ar-rest them. All in time, sir. Say, who are you? You'll know shortly. My name ne'er

**Bartolo.**

uo-mo d'o-no-re. Lo spo-so io son di que-sta\_ Eh an-da-te al dia-vo-lo! Ro-  
 yet has been questioned. This la-dy, my wife, is wait-ing\_ Con-found your im-pu-dence! Ro-

**Rosina.**

B. R. si-na es-ser de-ve mia spo-sa: non è ve-ro? Io sua spo-sa? oh nem-me-no per pen-si-na is this night to be my wife, is it not so? To be your wife? Heav'n forbid the mere sus-

**Bartolo.** (pointing to the Count)

B. sie-ro! Co-me? co-me, fra-schet-ta? Ar-re-sta-te, vi di-co, è un pi-cion! Hus-sey! is that your an-swer? Take him off to the pri-son, he's a

**Figaro.** **Bartolo.** **Officer. (to the Count)** **Count.**

B. F. C. la-dro! Or, or l'ac-cop-po. È un fur-fan-te, è un bric-con! Si-gno-re In-burglar! Come, be more civ-il. I am cheated, I am robb'd! I ask you Stand

**Officer. (impatiently) Count.** **Officer.**

O. die-tro! Il no-me? In-die-tro, di-co, in-die-tro! Ehi, mio si-gnor! bas-so quel back, man! Your name, sir? Stand back, I tell you! Stand back, man! Eh, my good sir, this will not

**Count.**

O. C. tuo-no. Chi è le-i? Il Con-te d'Al-ma-vi-va io so-no. do here. Who are you? As Count of Al-ma-vi-va be-hold me.



## Nº 19. "Cessa di più resistere.,,

Scene.

**Bartolo.**

**Voice. B.** 

Il Con-te! ah che mai sen-to! Ma co -  
The Count himself? oh a-mazement! but con-

**Piano.** 

**Count.**

**R. C.** 

spet-to! T'ac-che-ta; in-van t'a-do-pri, re-si-sti in-van. De'tuoi ri-go-ri in-  
found it! Be si-lent; vain is re-sistance, your pow'r is gone. A base, designing



**C.** 

sa-ni giun-se l'ul-ti-mo i-stante. In fac-cia al mon-do si di-chia-ro al-ta -  
tyrant, now your victim es - capes you. All these are witness, to the world I pro -



**C.** 

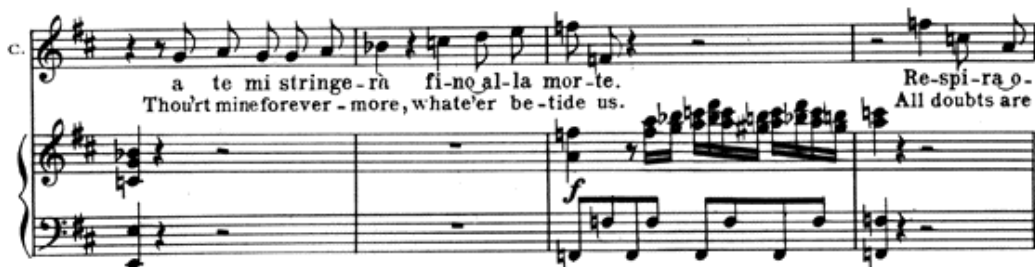
men-te co-stei mia spo-sa: il no-stro  
claim her my wife, my countess. The tie that



**C.** 

no - do, o ca-ra-o-pra è d'a-mo-re. A-mor, che ti fe' mia con-sor-te,  
binds us is love unsought, un - fetter'd; henceforth, naught in life shall divide us;

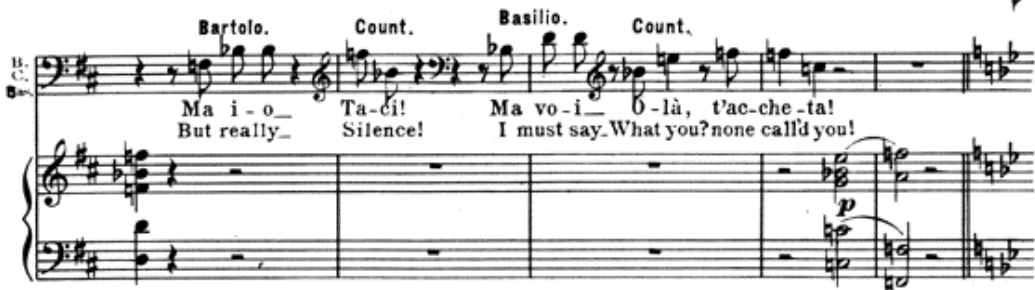


c. 

a te mi stringe-rà fi-no al-la mor-te. Re-spi-ra o.  
Thou'rt mine forever - more, whate'er be-tide us. All doubts are

c. 

ma-i: del fi-do spo-so in braccio, vie-ni, vien-i a go-de-re sor-te più lie-ta.  
end-ed; oh come with me, my fairest; rapture, rapture unending now shall surround thee.

Bartolo. Count. Basilio. Count.  


Ma i-o\_ Ta-ci! Ma vo-i\_ O-là, t'ac-che-ta!  
But really\_ Silence! I must say. What you? none call'd you!

Maestoso. Count.  


Ces-sa di più re-si-ste-re, di più re-  
Vain-ly would ye re-sist my will, would ye re-

c. 

si-ste-re, non ci-men-tar mlo sde-gno.  
sist my will, Ye on-ly rouse my an-ger.

c. *Spez - za - - to è il*  
*We've con - - quer'd*

*sotto voce*  
*p*

c. *gio - - go in - de - gno di*  
*ev - - 'ry dan - ger, We*

c. *tan fear - - ta you cru del - tà.*  
*fear you now no more.*

c. *Del la bel - tà do*  
*Thou on this ten - der*

c. *len maid - te, d'un in - no -*  
*maid - en, Didst ev - er*

cen - te a - mo - re l'a - va - ro tuo fu -  
cast but sad - ness, Now curb thy jealous -

ro - re più non tri - on - fe - rà, l'a -  
mad - ness, Thy day of pow'r is o'er, now -

va - ro tuo fu - ro - re, no, più non tri - on - fe -  
curb thy - jeal - ous mad - ness, for thy day of pow'r is -

rà! Del - la bel - tà do - len - te, d'un -  
o'er! Thou on this ten - der maid - en Did'st -

in - no - cen - te a - mo - re, l'a - va - ro tuo fu -  
ev - er cast but sad - ness; Now curb thy jeal - ous

ro - re, no, più non tri-on - fe - rà,  
mad - ness, For thy day of pow'r is o'er,

*crescendo*

non yes, tri-on - fe -  
thy day of

rà, più non tri-on - fe - rà, più  
pow'r, thy day of pow'r is o'er, thy

non tri-on - fe - rà, tri-on - fe - rà, tri-on - fe -  
day of pow'r is o'er, thy day of pow'r, thy day of

rà, — più — non — tri — on — fe — rà!  
 pow'r, — thy — day — of — pow'r is — o'er!

*Andante.* Count.

E — tu, in — fe — li — ce — vit — ti — ma d'un —  
 For — get now thy days of — ty — ran — ny, Look —

reo po — ter — ti — ran — no, sot — trat — ta al gio — go —  
 up, my fair — est trea — sure, Let us en — joy in —

bar — ba — ro, can — gia in pia — cer — l'af — fan — no, e in —  
 li — ber — ty Long — days of love — and — plea — sure! All —

sen — d'un — fi — do — spo — so — gio —  
sweet — de — lights — and — bless — ings — Will —

i — sci in li — ber — tà, in —  
love — up — on — thee — show'r, All —

sen — d'un — fi — do — spo — so — gio — i — sci in li — ber —  
sweet de — lights — and — bless — ings — Will love now up — on thee

## Allegro.

tà! Ca — ri a — mi — ci — Questo  
show'r. Friends, be wit-ness — Ah, we

**Chorus.**

**TENOR.** Non te — me — te, non te — me-te!  
**BASS.** Be you hap — py! be you happy!

## Allegro.

Non te — me — te, non te — me-te!  
Be you hap — py! be you happy!

no - do -  
thank you -

Non si scio - glie, non si scio - glie, sem - pre a  
Sir, we wish you ev - 'ry bless - ing, Ev - 'ry

Non si scio - glie, non si scio - glie, sem - pre a  
Sir, we wish you ev - 'ry bless - ing, Ev - 'ry

lei vi strin - ge - rà, sem - pre a lei vi strin - ge -  
joy for ev - er - more, ev - 'ry joy for ev - er -

lei vi strin - ge - rà, sem - pre a lei vi strin - ge -  
joy for ev - er - more, ev - 'ry joy for ev - er -

rà, sem - pre a lei vi strin - ge - rà,  
more, ev - 'ry joy for ev - er - more,

rà, sem - pre a lei vi strin - ge - rà!  
more, ev - 'ry joy for ev - er - more!

sem - pre a lei vi strin - ge - rà!  
ev - 'ry joy for ev - er - more!



Ah! il più  
 Love a

*p*

lie-to, il più fe - li - ce è il mio cor de' co - ri a - man - ti! Non fug -  
 bright, un - cloud - ed fu - ture, Dear - est maid - en, — sheds a - round thee, Sweet - est

*p*

gi - te, o lie - ti - stan - ti del - la mia fe - li - ci - tà! *sotto voce*  
 ties to me have bound thee, Mine art thou for - ev - er - more! *sotto voce*  
 An - no -  
 Ev - ry  
 An - no -  
 Ev - ry

*p*

Non fug - gi - te, non fug - gi - te! Ah! il più  
 Sweetest ties now have bound thee, Love - a

dar due co - ri a - man - ti è pia - cer che e - gual non ha.  
 joy and good sur - round — thee, May the heav'ns their boun - ty pour.

dar due co - ri a - man - ti è pia - cer che e - gual non ha.  
 joy and good sur - round thee, May the heav'ns their boun - ty pour.

*p*

lie - to, il più fe - li - ce è il mio cor de' co - ri a -  
bright, un - cloud - ed fu - ture, Dear - est maid - en, sheds a -

*p*

man - ti! Non fug - gi - te, o lie - ti - stan - ti del - la  
round thee, Sweetest ties to me have bound thee, Mine art

*f* *p*

mia fe - li - ci - tà! Non fug -  
thou for - ev - er - more, Sweet - est

**Chorus.** An - no - dar due co - ri a -  
Ev - 'ry joy and good sur -  
An - no - dar due co - ri a -  
Ev - 'ry joy and good sur -

*p*

gi - te, non fug - gi - te! Ah! il più lie - to, il più fe -  
ties now have bound thee, Love a bright, un - clouded -

man - ti è pia - cer che e - gual non ha.  
round thee, May the heav'n's their boun - ty pour.

man - ti è pia - cer che e - gual non ha.  
round thee, May the heav'n's their boun - ty pour.

*p* *p*

li - ce - è il mio cor de' co - ri a - man - ti! Non fug-  
fu - ture, Dear - est maid - en, shed a - round thee, Sweetest

gi - te, o lie - ti i - stan - ti del - la mia fe - li - ci -  
ties to me have bound thee, Mine art thou for ev - er -

tà, non fug - gi - te, o lie - ti i - stan - ti del - la  
more, sweet - est ties, now have bound thee, mine art

An - no - dar due co - ri a - man - ti è pia -  
Ev - 'ry joy and good sur - round ye, May the  
An - no - dar due co - ri a - man - ti è pia -  
Ev - 'ry joy and good sur - round ye, May the

mi - a fe - li - ci - tà, non fug - gi - te, o lie - ti i -  
thou for ev - er - more, sweetest ties to me have -

cer che e - gual non ha, no, no, è pia -  
heav'ns their boun - ty pour on both, may the  
cer che e - gual non ha, no, no, è pia -  
heav'ns their boun - ty pour on both, may the

cer che e - gual non ha, no, no, è pia -  
heav'ns their boun - ty pour on both, may the  
cer che e - gual non ha, no, no, è pia -  
heav'ns their boun - ty pour on both, may the

cer che e - gual non ha, no, no, è pia -  
heav'ns their boun - ty pour on both, may the  
cer che e - gual non ha, no, no, è pia -  
heav'ns their boun - ty pour on both, may the

stanti della mia fe - li - ci - tà!  
bound thee, mine art thou for - ev - er - more!

cer che e - gual non ha, anno-dar due co - ri a - man - ti è pia - cer che e - gual non  
heav'ns their boun - ty pour, Ev'ry joy and good surround ye, may the heav'ns their bounty

cer che e - gual non ha, anno-dar due co - ri a - man - ti è pia - cer che e - gual non  
heav'ns their boun - ty pour, Ev'ry joy and good surround ye, may the heav'ns their bounty

Non fug - gi - le, o lie - ti - j -  
Sweetest ties now have

ha, si, è pia - cer, è pia - cer, è pia - cer che e - gual non ha! An - no - dar due co - ri a -  
pour on ye both, on ye both, may the heav'ns their bounty pour! Ev - ry joy and good sur -

ha,  
pour, è pia - cer che e - gual non ha! An - no - dar due co - ri a -  
may the heav'ns their bounty pour! Ev - ry joy and good sur -

stan - ti del - la mi - a fe - li - ci - tà, non fug -  
bound thee, mine art thou for ev - er - more, sweetest

man - ti è pia - cer che e - gual non ha, ho, no,  
round ye, may the heav'ns their boun - ty pour on both,

man - ti, si, ch'è - gual non ha, no, no,  
round ye, heav'ns their boun - ty pour on both,

gi - te, o lie - ti j - stan - ti del - la mia fe - li - ci -  
ties to me have bound thee, mine art thou for ev - er -

e pia - cer che e - gual non  
may the heav'ns their boun - ty

è pia - cer che e - gual non  
may the heav'ns their boun - ty

tà, lie - ti j - stan - ti del - la mia fe - li - ci -  
more, mine art thou, yes, mine art thou for ev - er -

ha, an - nodar due co - ri - a - man - ti, an - nodar due co - ri - a - man - ti è pia - cer che - gual non  
pour, ev - 'ry joy and good surround ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty

ha, an - nodar due co - ri - a - man - ti, an - nodar due co - ri - a - man - ti è pia - cer che - gual non  
pour, ev - 'ry joy and good surround ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty

*p*

*f*

tà,  
more,

ha,  
pour,

ha,  
pour,

*p*

del - la mia fe - li - ci - tà, lie - ti -  
yes, thou'rt mine for ev - er - more, mine art

è pia - cer che e - gual non ha, an - nodar due co - ri - a -  
may the heav'ns their boun - ty pour, ev - 'ry joy and good sur -

è pia - cer che e - gual non ha, an - nodar due co - ri - a -  
may the heav'ns their boun - ty pour, ev - 'ry joy and good sur -

stan - ti del - la mia fe - li - ci - tà,  
thou, yes, mine art thou for ev - er - more,

man - ti, an - no - dar due co - ri - a - man - ti è pia - cer che e - gual non ha,  
round ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty pour,

man - ti, an - no - dar due co - ri - a - man - ti è pia - cer che e - gual non ha,  
round ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty pour,

del - la  
yes, thou'rt

è pia -  
may the

è pia -  
may the

mia fe-li-ci-tà, del-la mia fe-li-ci-  
 mine for ev-er-more, yes, thou'rt mine for ev-er-  
 cer che e-gual non ha, e-gual non  
 heavns their boun-ty pour, up-on ye

ta, del-la mia fe-li-ci-tà, fe-li-ci-  
 more, yes, thou'rt mine for ev-er-more, for ev-er-  
 ha, e-gual non ha, e-gual non  
 both, up-on ye both, oh may the

ta, fe-li-ci-tà, fe-li-ci-tà!  
 more, for ev-er-more, for ev-er-more!  
 ha, e-gual non ha, e-gual non ha!  
 heavns, oh may the heavns their boun-ty pour!

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Nº 20. "In somma, io ho tutti i torti!,"  
Recit. and Finale II.

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**Bartolo.** *Figaro.*

In som-ma, i - o ho tut-ti i tor-ti! Eh pur troppo è co-  
On me then, on-ly, 'tis all the blame rests. Yes, indeed, sir, it is

**Bartolo (to Basilio)**

sì! Ma tu, bric-co-ne, tu pur tra-dir-mi, e far da te-sti-mo-nio!  
so. But you, you turn-coat— you sign'd the contract, and turn'd the scale a-against me.

**Basilio.**

Ah! Don Barto-lo mi-o, quel si-gnor Con-te cer-te ra-gioni ha in ta-sca,  
Ah! Don Bar-to-lo, lis-ten, that Count has reasons where-with-al he persuades you,

**Bartolo.**

cer-ti-ar-go-men-ti a cui non si ri-sponde. Ed io be-stia so-len-ne, per  
there's no re-sist-ing, he has them in his pocket. And I, blockhead, have help'd them to

meglio assi-cu-ra-re il ma-tri-monio, por-tai vi-a la sca-la dal balco-ne.  
work the more se-cure-ly; I mov'd the lad-der, so that they might more speedi-ly be married.

*Figaro.* **Bartolo.** **Count.**

Ec-co che fa un i-nu-til pre-cau-zione. Ma— e la do-te? io non posso. Eh  
That's the re-sult of tak-ing vain pre-cautions. As for the dower, I'm not a-ble. I



Figaro.

C.  
F.  
vi - a; di do - te io bi - so - gno non ho: va; te la do - no: Ah!  
care not; no dow - er do I need with my bride; go, you may keep it. Ah!

F.  
ah! ri - de - te a - des - so? Bra - vis - si - mo, Don Bar - to - lo, ho ve - du - to al - la fin rasse - re -  
ah! just what you wanted! Al - low me to con - grat - u - late you, Don Bar - to - lo the wise! Serene and

F.  
nar - si quel vostro ceffo a - ma - ro e fu - ri - bon - do. Eh! i bric - co - ni han for -  
smiling at last we see thy crabbed and rue - ful vis - age. Ah, 'tis the rogues have good

R.  
B.  
tu - na in que - sto mon - do. Dun - que, si - gnor Don Bar - to - lo? Sì, sì,  
for - tune on this, our plan - et! There - fore, good Doc - tor Bar - to - lo? Yes, yes!

C.  
B.  
ho ca - pi - to tut - to. Eb - ben, Dot - to - re? Sì, sì, che ser - ve?  
well, I un - der - stand you. How now, my Doctor? Well, well, no mat - ter —

F.  
B.  
quel ch'è fatto è fat - to. An - da - te pur, che il ciel vi be - ne - di - ca! Bravo, bra - vo, un ab -  
what's done, can't be undone. As for ye both, heav'n grant that ye may prosper! That was well said! come em -

*Rosina.* *Count.*

braccio, ve - ni-te qua, Dot-to-re. Ah noi fe - li - ci! Oh for-tu - nato a-mo-re!  
brace me, come to my arms, good Doctor! Oh day of gladness! We shall be happy, my treasure!

*Allegro.*

*Vln.* *p* *f*

*Figaro.*

Di sì fe-li-ce in-  
For-got is all re-

ne - sto ser-biam me-moria e - ter - na. Io smor - zo la lan-  
sent - ment, The lov - ers are u - nit - ed, In fear and trouble

Bertha.

(puts out his lantern) A - mo - re e fe-de e-ter-na si  
Their love shall be re-quit-ed, Their

ter - na; qui più non ho che far.  
light - ed, My lan-tern, burn no more.

Bartolo.

A - mo - re e fe-de e-ter-na si  
Their love shall be re-quit-ed, Their

Basilio.

A - mo - re e fe-de e-ter-na si  
Their love shall be re-quit-ed, Their

TENOR.

A - mo - re e fe-de e-ter-na si  
Their love shall be re-quit-ed, Their

BASS.

A - mo - re e fe-de e-ter-na si  
Their love shall be re-quit-ed, Their

Chorus.


veg - gain voi re-gnar. A - mo - re e fe-de e-ter-na si  
trou - bles now are o'er, Their love shall be re-quit-ed, Their

veg - gain voi re-gnar. A - mo - re e fe-de e-ter-na si  
trou - bles now are o'er, Their love shall be re-quit-ed, Their

veg - gain voi re-gnar. A - mo - re e fe-de e-ter-na si  
trou - bles now are o'er, Their love shall be re-quit-ed, Their

veg - gain voi re-gnar. si  
trou - bles now are o'er. Their

B-r.   
 veg - ga in voi re-gnar.  
 trou - bles now are o'er.

R.   
*Rosina.*  
 Co - stò so-spi-ri e pe - ne, un sì fe - li - ce j-  
 At last our fears are end - ed, For-get all thought of

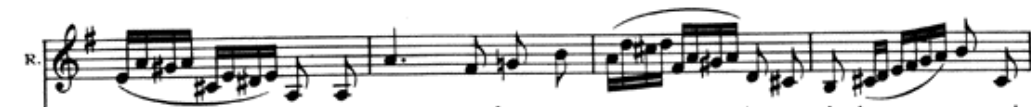
B.   
 veg - ga in voi re-gnar.  
 trou - bles now are o'er.


Ros.   
 veg - ga in voi re-gnar.  
 trou - bles now are o'er.


  
 veg - ga in voi re-gnar.  
 trou - bles now are o'er.



  
*f* *p*

R.   
 stan - te: al-fin quest' al-ma a-man - te co-mincia a re-spi-  
 sor - row, And man - ya bliss-ful mor - row Is for us both in





## Bertha.

R.  
B.  
rar. A - mo - re e fe-de e-ter - na si veg - ga in voi re-gnar, A -  
store. Their love shall be re - quit - ed, Their trou - bles now are o'er, their

## Bartolo.

B.  
A - mo - re e fe-de e-ter - na si veg - ga in voi re-gnar, A -  
Their love shall be re - quit - ed, Their trou - bles now are o'er, their

## Basilio.

B.  
A - mo - re e fe-de e-ter - na si veg - ga in voi re-gnar, A -  
Their love shall be re - quit - ed, Their trou - bles now are o'er, their

A - mo - re e fe-de e-ter - na si veg - ga in voi re-gnar,  
Their love shall be re - quit - ed, Their trou - bles now are o'er,

*f*

Count.  
B.  
C.  
mo - re e fe-de e-ter - na si veg - ga in voi re - gnar. Del-  
love shall be re - quit - ed, their trou - bles now are o'er. Oh

B.  
mo - re e fe-de e-ter - na si veg - ga in voi re - gnar.  
love shall be re - quit - ed, their trou - bles now are o'er.

B.  
mo - re e fe-de e-ter - na si veg - ga in voi re - gnar.  
love shall be re - quit - ed, their trou - bles now are o'er.

si veg - ga in voi re - gnar.  
their trou - bles now are o'er.

*p* *f* *3*

C. *lu - mi - le Lin - do - ro la fiam - ma a te fu ac -*  
*come, - where - joy a - waits thee, No more from me di -*

C. *cet - ta; più bel - de - stin t'a - spet - ta; su vie - ni a giu - bi -*  
*vid - ed, By heav'n thy heart was guid - ed To love thy true Lin -*

## Bertha and Rosina.

B. *A - mo - re e fe - de - ter - na si veg - ga in voi re - gnar, a -*  
*No more be ye di - vid - ed, Ro - si - na and Lin - dor. No*

C. *lar! - A - mo - re e fe - de - ter - na si veg - ga in noi re - gnar,*  
*dor! - No more be we di - vid - ed, Ro - si - na and Lin - dor.*

F. *A - mo - re e fe - de - ter - na si veg - ga in voi re - gnar,*  
*No more be ye di - vid - ed, Ro - si - na and Lin - dor.*

## Bartolo.

B. *A - mo - re e fe - de - ter - na si veg - ga in voi re - gnar, a -*  
*No more be ye di - vid - ed, Ro - si - na and Lin - dor. No*

## Basilio.

B. *A - mo - re e fe - de - ter - na si veg - ga in voi re - gnar, a -*  
*No more be ye di - vid - ed, Ro - si - na and Lin - dor. No*

## TENOR.

*A - mo - re e fe - de - ter - na si veg - ga in voi re - gnar.*  
*No more be ye di - vid - ed, Ro - si - na and Lin - dor.*

## Chorus.

## BASS.

*A - mo - re e fe - de - ter - na si veg - ga in voi re - gnar.*  
*No more be ye di - vid - ed, Ro - si - na and Lin - dor.*

B. re e fe-de e - ter - na si - veg - ga in voi re-gnar, si -  
 more be ye di - vid - ed, Ro - si - na and her Lin-dor, Ro -  
 C. si veg - ga in noi re-gnar, si -  
 Ro - si - na and her Lin-dor, Ro -  
 F. si veg - ga in voi re-gnar, si -  
 Ro - si - na and her Lin-dor, Ro -  
 B. mo re e fe-de e - ter - na si - veg - ga, si - veg - ga, si -  
 more be ye di - vid - ed, Ro - si - na, Ro - si - na, Ro -  
 B. mo re e fe-de e - ter - na si - veg - ga, si - veg - ga, si -  
 more be ye di - vid - ed, Ro - si - na, Ro - si - na, Ro -  
 cresc.  
 B. veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si -  
 si - na and her Lin-dor, No more be ye di - vid - ed, Ro -  
 C. veg - ga in noi re-gnar, a - mo - re e fe-de e - ter - na si -  
 si - na and her Lin-dor, No more be ye di - vid - ed, (Ro -  
 F. veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si -  
 si - na and her Lin-dor, No more be ye di - vid - ed, Ro -  
 B. veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si -  
 si - na and her Lin-dor, No more be ye di - vid - ed, Ro -  
 B. veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si -  
 si - na and her Lin-dor, No more be ye di - vid - ed, Ro -  
 A - mo - re e fe-de e - ter - na si -  
 No more be ye di - vid - ed, Ro -  
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U.  
K. veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si  
si - na and Lin-dor, no more be ye di - vid - ed, Ro -

V.  
C. veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si  
si - na and Lin-dor, no more be ye di - vid - ed, Ro -

F.  
B. veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si  
si - na and Lin-dor, no more be ye di - vid - ed, Ro -

B.  
B. veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si  
si - na and Lin-dor, no more be ye di - vid - ed, Ro -

B.  
B. veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si  
si - na and Lin-dor, no more be ye di - vid - ed, Ro -

U.  
K. veg - ga in voi re-gnar, in voi re - gnar, in  
si - na and Lin-dor, Ro - si - na fair and

V.  
C. veg - ga in voi re-gnar, in voi re - gnar, in  
si - na and Lin-dor, Ro - si - na fair and

F.  
B. veg - ga in voi re-gnar, in voi re - gnar, in  
si - na and Lin-dor, Ro - si - na fair and

B.  
B. veg - ga in voi re-gnar, in voi re - gnar, in  
si - na and Lin-dor, Ro - si - na fair and

B.  
B. veg - ga in voi re-gnar, in voi re - gnar, in  
si - na and Lin-dor, Ro - si - na fair and

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B. R. *vo* re - gnar, in *vo* re-gnar, in *vo* re-gnar, in *vo* re-  
*noi* Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-  
 her

C. *noi* re - gnar, in *noi* re-gnar, in *noi* re-gnar, in *noi* re-  
 her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-  
 her

F. *vo* re - gnar, in *vo* re-gnar, in *vo* re-gnar, in *vo* re-  
 her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-  
 her

B. *vo* re - gnar, in *vo* re-gnar, in *vo* re-gnar, in *vo* re-  
 her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-  
 her

B. *vo* re - gnar, in *vo* re-gnar, in *vo* re-gnar, in *vo* re-  
 her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-  
 her

*vo* re - gnar, in *vo* re-gnar, in *vo* re-gnar, in *vo* re-  
 her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-  
 her

B. R. gnar!  
dor!

C. gnar!  
dor!

F. gnar!  
dor!

B. gnar!  
dor!

B. gnar!  
dor!

*gnar!*  
*dor!*

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End of the Opera.

Aria  
of  
Don Bartolo,  
by Pietro Romani.\*)

English version by  
Dr. Th. Baker.

Allegro moderato.

**Bartolo.**

Manca un foglio, e già sup-pon-go in che  
Pa-per wanting, and I i - magine on what

**Piano.**

cosa l'impie-gaste; sporco è il dito, e già m'immagi - no a qua-  
errand you have sent it! Ink on finger! and I al-ready know for what

l'u - so il desti - na - ste: quella pen - na tempe-ra - ta spiega  
us - es you may have meant it! And the pen here, lately moisten'd, tells a

ben la rea ma - tas - sa: per-chè mai la te - sta  
tale of sad mis-guiding! Say, why is your face in

\*) See Note on page 110  
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bas - sa? sta - te rit - ta co - me me! per - ché  
hid - ing? Hold it up, as I do mine! Why in

ma - i? sta - te rit - ta co - me me! per - ché ma - i? per - ché  
hiding? Hold it up, as I do mine! Why in hid - ing? why in

ma - i? sta - te rit - ta co - me me!  
hiding? Hold it up, as I do mine!

Io sò ben che all'e - tà vo - stra  
Well I know, that ev - 'ry maid - en  
*dolce*

suol venir la fre - ne - si - a che provò la mamma mi - a  
Feels a frenzy on a sudden, Such as my mamma did madden

quan-do vi-de mio pa-pà.  
When she met pa-pa one day.

Ma non v'è bi-so-gno al-cu-no d'indrizzar-vi a que-sto e  
But there is no need what-ev-er Af-ter lov-ers to be

quel-lo, di cer-car col cam-pa-nel-lo  
springing, Or to seek, with bell a-ring-ing,

ciò che aver po-te-te qua. Dite un po', che v'è di  
What's al-ready in your way. Tell me, what youngmen at

buo-no nei mo-der-ni gio-va-net-ti? ri-ve-ren-ze, sor-ri-  
present Have, to make them so be-guiling? Courtly bowing, sil-ly

set - ti,      tac-chi   fer - re - i,      af - fet - ta - tu - re,      oc - chia -  
smil - ing,      I - ron - stilt - ed heels,      all af - fec - ta - tion!      Glass in

lin,      ca - ri - ca - tu - re,      ciò che in - si - pi - do ha la  
eye -      so - phis - ti - ca - tion!      Id - i - ot - ic fash - ion's

mo - da;      ma di   ciò   che ognun si lo - da,      ma di   ciò   che ognun si  
craz - es:      But, of   all   that wins our praises,      but, of   all   that wins our

*f*      *p* *secondando il canto*

*a tempo*

lo - da son sprov - vi - sti, per mia fè,      son sprov - vi - sti, per mia  
prais - es, Not   an   at - om can you find,      not an   at - om can you

*a tempo*

fè,      son sprov - vi - sti, per mia fè.  
find,      not an   at - om can   you find!

Allegro.

Ma se poi per mia di - sgrazia voi la sor-da ancor fa -  
 But, if longer, to my sorrow, you in e - vil ways per -

re-te, le fi-ne-stre tro-ve-re-te si-gil-la-te e-ter-na-  
 sev-er, Ev-'ry window, you'll dis-cover, shall be tightly barr'd for

men-te. Farò incet-ta di chia-  
 ev-er. I shall buy me keys in

vac-ci, luc-chet-ti-nie ca-te-nac-ci,  
 plen-ty, Chains and pad-locks ten or twen-ty,

ser - ra - tu - re e chia - vi - stel - li, top - pe, chio - di, spranghe, ear -  
Lock the doors and bar the windows! Bolt you, bar you, nail you, and

pio - ni, fa - rò in - cet - ta di chia - vac - ci, luc - chet - ti - nie ca - te -  
jail you! I shall buy me keys in plen - ty, Chains and pad - locks ten or

nac - ci, ser - ra - tu - re e chia - vi - stel - li, top - pe, chio - di, spranghe, ar -  
twen - ty, Lock the door and bar the windows! Bolt you, bar you, nail you,

pio - ni: non son poi di quel bab - bio - ni che si -  
jail you! I'm no such old fool, I tell you, That you

fan - no in - fi - noc - chiar, di que' bab - bio - ni che si -  
ev - er can take me in! No fool, I tell you, That you

fan - no in - fi - noc - chiar, non son poi di quei bab - bio - ni, non son poi di quei bab -  
ev - er can take me - in! I'm no such old fool, I tell you, I'm no such old fool, I

bio - ni che - si fan - no in - fi - noc - chiar.  
tell you, That you e'er can take me in!

Ma se poi per mia di - sgra-zia voi la sor-da ancor fa - re - te,  
But, if long-er, to my sor-row, you in e - vil ways per - sev - er,

le fi - ne-stre tro - ve - re - te si - gil - la - te e - ter - na - men - te: fa - rò in -  
Ev - ry window, you'll dis - cov - er, shall be tight - ly barr'd for ev - er! I shall

cet - ta di chia - vac - ci, lucchet - ti - ni, luc - chet - ti - ni, ca - te -  
buy me keys in plen - ty, Chains and padlocks, chains and padlocks ten or



nac - ci, ser - ra - tu - re e chiavi - stel - li, top - pe,  
 twen - ty, Nail the door up and bar the win - dows! Bolt you,

chiodi, spranghe, ar - pioni, top - pe, chiodi, spranghe, ar -  
 bar you, nail you and jail you, bolt you, bar you, nail you and

pio - ni: non son poi di quei bab - bio - ni che si - fan - no in - fi - noc -  
 jail you! I'm no such old fool, I tell you, That you ev - er can take me -

chiar, di - quei bab - bio - ni che si - fan - no in - fi - noc -  
 in, No such fool, I tell you, That you e'er can take me -

chiar, no, non son poi di quei bab - bio - ni che si - fan - no in - fi - noc -  
 in, no! I'm no such old fool, I tell you, that you e'er can take me

chiar, no, che si fan - no in - fi - noc -  
 in, no! that you e'er can take me

chiar, no, non son poi di quei bab - bio - ni che si fan - no in - fi - noc -  
 in, no! I'm no such old fool, I tell you, that you e'er can take me

chiar, no, che si fan - no in - fi - noc - chiar, non son poi di quei bab -  
 in, no! that you e'er can take me in, I'm no such old fool, I

bio - ni che si fan - no in - fi - noc - chiar, non son poi di quei bab -  
 tell you, that you e'er can take me in, I'm no such old fool, I

bio - ni che si fan - no in - fi - noc - chiar, che - si -  
 tell you, that you e'er can take me in, that you -



fan - no in - fi - noc - chiar, che - si  
ev - er can take me in, that - you -



fan - no in - fi - noc - chiar, in - fi - noc -  
ev - er can take me in, can take me



chiar, in - fi - noc - chiar, in - fi - noc -  
in, can take me in, can take me



chiar!  
in!